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HUNDRED MASTERPIECES OF SCULPTURE

G·F·HILL

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ONE HUNDRED MASTERPIECES OF SCULPTURE

MADONNA AND CHILD WITH ST JOHN
MICHEL ANGELO

ONE HUNDRED MASTERPIECES OF SCULPTURE

FROM THE SIXTH CENTURY B.C.
TO THE TIME OF MICHELANGELO

WITH AN INTRODUCTION BY

G. F. HILL

WITH 102 ILLUSTRATIONS

METHUEN & CO.
36 ESSEX STREET W.C.
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First Published in 1909

PREFACE

THIS book is in the first and last place a picture-book. Such a confession ought perhaps to be enough. But lest any one should still mistake the purpose of the Introduction, as by supposing that it claims to provide the newest information, or something original in the way of criticism, or a history of the art, or a sermon on art and morals, it seems desirable to protest that it is meant to do none of these things. If it appear otherwise, that must be put down to the unskilfulness of the writer. It is merely a commentary intended to link together the various subjects, and to state some of the obvious general principles which they illustrate. The reader who thinks it scrappy and incoherent "writing to the pictures" has the writer's consent and sympathy. Each illustration is accompanied by brief text, with a reference back to the Introduction. If the text sometimes repeats what has been said in the Introduction, it may be urged in excuse that few people are likely to read both.

The selection begins with the sixth century before Christ and ends with Michelangelo. Why it stops

then will probably be clear to such readers as wrestle with the introduction to the end. At least, I may say here, it is not because it is to be supposed that no works of the first rank were produced after Michelangelo.

The word "masterpieces" is of course used in the loose sense, which allows the possibility of more than one to each artist. The number of plates has been limited to one hundred, so that subsidiary illustrations have been reluctantly ruled out. Where the material of the sculptures is not otherwise described, it must be understood to be marble.

In the selection of Greek sculpture we are sometimes, by the perversity of fate which has destroyed the originals and preserved the copies, thrown back on the Roman copyist's or adaptor's renderings. Although for the specialist student of Greek sculpture nothing can be more pernicious than the practice of basing his studies on Roman copies, these copies are in themselves often so beautiful that in a book like this there is every excuse for including them, for lack of the Greek originals. From a book which had as its object the history of the technical development of sculpture, all but originals ought to be rigidly excluded.

To many friends who have assisted me in various ways in the preparation of the volume, I can only give a general acknowledgment. But special mention is due of my indebtedness to Professor A. Schmarsow,

of Leipzig, for permission to reproduce two plates from his *Meisterwerke der deutschen Bildnerei*; to the firm of Ernst Wasmuth for a similar permission which enables me to represent the St. Elisabeth of Bamberg; to the Council of the Royal Academy for permission to have Michelangelo's Tondo specially photographed; to Mr. Arthur Gardner for the generous loan of some photographs, to which Plates 68–71 and part of Plate 72 are due; to Mr. H. B. Walters for permission to use certain blocks from his *Art of the Greeks*, and, above all, to two friends who have been good enough to read the Introduction in manuscript, and to give me some hope that others also will not find it wholly flat and unprofitable.

G. F. H.

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A HUNDRED MASTERPIECES OF SCULPTURE

INTRODUCTION

PART I

A work of art is a spiritual element.
The Artist stands on Man as a statue
on its pedestal.

NOVALIS

IT is unnecessary, in a volume that does not profess to be historical, to apologize for ignoring the Oriental predecessors of Greek art. The whole of the work of western sculptors—eccentricities of no moment excepted—is based on the art of the Greeks. How much the Greeks owed to the East is another question; this much concerns us, and is certain, that what they owed to it is not what made their work the canon of the beautiful in pure form.

Yet it is not in Greece proper, not in cities like Athens, Corinth, Argos, which were in after days famous for their schools of sculpture, that

the art first shows signs of emancipation from primitive helplessness. Intellectually as well as physically a race very often begins to develop in hitherto unsuspected directions where it comes into contact with other races. On the border, then, between East and West, on the Ionian coast of Asia Minor, there flourished in the seventh and sixth centuries a civilization of a marked type, distinguished by elegance and refinement rather than by robustness, by melancholy and fire or passion rather than by reserved strength. Emotional poets like Mimnermus, Sappho, Alcaeus, Anacreon, compared with the masculine, sturdy, and unimaginative Tyrtaeus or Solon or Theognis, give the key to the understanding of the Ionian mind. In the Ionian sculpture of the latter half of the sixth century a delicate sense of beauty is plainly visible to the educated eye. By the educated eye must be understood the eye which instinctively makes allowances for the undue stress which the primitive artist lays on certain aspects, rather than others, of his subject, and for his consequent failure to reconstruct it as an organic whole. It is this lack of organic grasp which, since the hand is the servant of the mind, is the cause of what we call by the misleading name of undeveloped or inefficient *technique*.

The Ionian art—to return—is a little languid and melancholy; for in sculpture, at so early a period, the more tranquil and not the more violent emotions find expression. In no relief, of whatever degree of technical achievement, is there more sense of the aesthetic value of tranquil movement, of

graceful figures in procession combined and contrasted with others in dignified rest, than in the slab from the "Harpy Monument" (Pl. 1). The sculptor may have no idea of anatomy, of the manner in which hands are joined to arms, or of how drapery hangs on a figure; but these things will come in time, even if it is not he, the Ionian or pupil of an Ionian, working for the Lycian prince in remote Xanthus, who will learn them, but some one who transfers the gentle Ionian grace to the keen air of Attica. But nevertheless he realizes, with Bacon, that in "decent and gracious motion" is the principal part of beauty; and of the full-blooded forms of women, of the delights of soft raiment and sweet perfume he is able to tell us something. That is not a great message, nor the message of an art which has a great future before it. But this Ionian element of graceful luxury, of ἁβρότης, carried across the Aegean and united, in the stimulating Attic atmosphere, with the sterner Dorian character, was never quite lost. We see it in the *charis* of the early Attic statues of women; later it reveals itself in little touches in the maidens of the procession on the Parthenon frieze (Pl. 16), or in the studied refinement of the reliefs on the balustrade of the Temple of the Wingless Victory (Pl. 23); and in the fourth century it triumphs in the more than half feminine type of the Praxitelean Apollo.

Of the way in which Attic sculptors in the latter half of the sixth century assimilated, thanks to their Ionian affinities, these qualities of the sculpture of Asia Minor, a delightful series of examples can be

found in those statues of the Acropolis, whose prim graces have earned them the nickname of the "aunts." Here one can trace in detail through half a century the gradually increasing skill of the artist, and see how he realizes that the separate features of the face are parts of a whole, and must appear to grow out of it, not to be plastered on to it; or that expression is not given by distorting the mouth into what is known as the "archaic grin." The sculptors of this series are of course not great artists; their work is highly decorative, they are fond of rich effects of dress, of colour (for these figures were elaborately coloured), they take the keenest pleasure in minor details; but in the first essential of sculpture, the rendering of the human form, they are comparatively careless. Historically, the chief interest of these statues is that they show us Athens as an outlier of Ionia on the European continent; for they are thoroughly penetrated with Ionic sentiment. And yet they are undoubtedly the work of Attic artists, who inspire the Ionic forms and motives with Attic dignity.[1] The latest example of the series (Pl. 2) is one of the most attractive of all archaic heads. But it differs from its predecessors in that it shows the intrusion of Doric influence;[2] it is this that gives it greater dignity and simplicity, as opposed to the winning graces of the more advanced of the purely Attic figures. Others show the delight in delicate dress, rich in colour and variety of texture, which is as characteristic of this

[1] See W. Lermann, *Altgriechische Plastik*, pp. 69 and 73.

[2] See E. Gardner, *Greek Sculpture*, p. 187. My indebtedness, throughout the first part of this introduction, to Professor Gardner's book is constant and great.

school of art as it is of the Umbrian and Tuscan schools of painting in the first half of the fifteenth century.

The same grace and refinement of detail characterize other well-known works of Attic sculpture towards the end of the sixth and beginning of the fifth century, such as the gravestone of Aristion by Aristocles, where they contrast oddly with the helplessness of the drawing. One can almost believe that had not other more robust influences begun to work on Attic art its beauty might have degenerated into mere prettiness. The grace and subtlety of the Athenian intellect needed to be stiffened by Dorian austerity to produce a Pheidias. The history of the development of Attic art between the Persian Wars and the acme of Pheidias is extremely obscure. Of the greatest among the sculptors of this transition, Calamis, much has been written with astonishingly little resultant certainty. There can be no doubt, however, that his work embodied, above all qualities, that as it were quattrocentist grace which we have noticed in the earlier Attic school. Where so little is certain, we prefer not to associate with his name any of the works for which that honour has been claimed. It is better to take a work which is typical of the best Attic art of the transition, whoever made it. That is the Ludovisi throne, with its exquisite reliefs (Pl. 3).

With loving care the sculptor has sought to suggest, underneath the soft clinging stuff of the dresses, the tender body of the goddess as she rises from the sea. With wonderful success he has

caught the gentle solicitude in the pose of the two Seasons as they stand on the pebbly beach and bend forward to raise her. The symmetry of the composition though studied is not forced. There is equal happiness and feeling in the two reliefs at the side of the throne representing a nude girl seated playing the flutes and a woman sacrificing. In the former especially the sculptor has caught the charm of the slim undeveloped form of the young girl as perhaps only some French artists can succeed in rendering it at the present day.

In Attic work such as this there is a touch of true poetic feeling: the prose counterpart is to be found where we should naturally look for it, in the direction of Peloponnesus. The artists of Aegina, which, though so close to Attica, was throughout its history Peloponnesian in sympathies, formed, if we may trust the literary records, the most important school in Greece about the time of the Persian Wars. Of actual works by one or more of them we have one series of sculptures of supreme importance for the history of the art. These are the pedimental groups from the temple of the goddess Aphaia. They show an extraordinarily careful study of the nude male form, as seen in the wiry, well-built athlete, in attitudes of lively motion and strong, tense, muscular action. The splendid alert Heracles (Pl. 4) with every muscle taut, and every nerve intent on his shooting, is a characteristic study. The arrangement of the figures in the pediments shows a growing sense of the true principles of pedimental composition as finally enunciated in the Parthenon. We have—if Furtwängler's reconstruction is correct

—in the West Pediment no less than four distinct groups; but in the East Pediment we have two halves, more or less united by a single figure in the middle.

A noble achievement of archaic sculpture, the bronze charioteer of Delphi (Pl. 5) serves to reveal this Peloponnesian art at the moment just before it shakes off the last traces of archaic severity. Evidence has accumulated since the first discovery of this bronze, which tends to show that it was dedicated by a king of Cyrene, and that it is the work of a Cretan artist, Amphion, who seems to have felt strongly the influence of the Aeginetan masters. If this attribution is correct, it must be dated about 460 B.C.

At first sight the statue at once attracts and repels. It is easy to enumerate its faults; the downright parallel folds of the long dress, cut off sharply by the horizontal line of the lower edge, and giving no notion of the form beneath; the flat posture of the feet, or again, the far from graceful contour of the head, and a certain heaviness in the face. But the top of the head, if the interpretation of the statue is correct, was once hidden by a wreath, held over it by the goddess Libya, who stood in the chariot beside the king. And with familiarity all these faults cease to force themselves on the eye, while the obvious sincerity of the craftsman, the conscientious modelling of the extremities, the delighted care for the minutest features (such as the eyelashes, which can only be made out on the original) and details of dress which yet do not destroy the dignity of the conception or the general breadth of the design—all these become increasingly important and effective. When the

figure formed part of a group, standing in a chariot which would, if not hide the feet, yet break the lower line of the dress, the general effect must have been extraordinarily dignified.

The athletic element so characteristic of the Aeginetan school is present, though to a less degree, in the sculptures of the temple of Zeus at Olympia. These, though some years later in date than the Aeginetan sculptures, showing an advance in the art of pedimental composition, and in many ways more pleasing, do not reach a very high level of excellence, if we except a few figures. Such is the stately Apollo from the centre of the West Pediment, who with outstretched arm assigns the victory to the Lapithae against the Centaurs. The metope (Pl. 6) representing Heracles holding up the World, while Atlas brings him the apples of the Hesperides, attains success in virtue of its noble, if naive simplicity of design. The contrast between such boldly simple arrangement of three parallel vertical lines, and the elaborately involved though equally symmetrical scheme of the Ludovisi throne, is as instructive as the difference in the treatment of drapery and forms on the same monuments.

As an offshoot of the same school of art it is worth while to consider the later metopes from one of the temples at Selinus in Sicily (Pl. 7). The marriage of Zeus and Hera shows excellently the qualities acquired by the stern Dorian art in the Western Colony, just as the Sicilian coins of the same period, contrasted with coins struck at Elis, betray the beginning of the artistic movement by which the austerity of the Greek model was

broken down and replaced by a delightful but less enduring charm.

These sculptures at Olympia and Selinus represent the stage which the art had reached in Peloponnesus by the middle of the fifth century. The art of the second half of the century is necessarily dominated by the figure of Pheidias. But there are two other artists, one an older contemporary of Pheidias, Myron of Eleutherae, the other, perhaps younger, Polycleitus of Argos.[1] All three are said to have been trained by one man, Ageladas of Argos, and this may account for the Doric influence which is visible in the best Attic sculpture. Polycleitus represents the direct Peloponnesian athletic tradition to which we shall return. Myron gives the transition from the early Attic art to the supreme achievement of Pheidias. In his taste for the athletic model we may perhaps see the influence of his Argive teacher; his masterpiece was the statue, no longer extant, of the long-distance runner, Ladas, and his Disk-thrower (Pl. 8), preserved to us in several copies, is perhaps the most famous athletic statue of all time. For a work of the transitional period it is nothing less than astonishing in the audacity of its composition. The secret which so many sculptors, who have attempted to represent violent action, have failed to see, is here revealed: the figure is seized at a moment of rest, at the top of the swing, and it is left to the imagination to represent to itself the action by which the body has been wound up, so to speak, to this point, and the reaction by which it will spring back

[1] Although Polycleitus was working as early as 460, some of his most important sculptures date from the last quarter of the century.

again and recover itself. The statue thus exemplifies one of the principles enunciated by Lessing, although he applied it differently. "Of ever-changing nature the artist can use only a single moment, and this from a single point of view. And as his work is meant to be looked at not for an instant, but with long consideration, he must choose the most fruitful moment, and the most fruitful point of view, that, to wit, which leaves the power of imagination free play." Such a moment has been selected by Myron, and the result is entirely satisfactory. The work has the character of inevitability; that is to say, it is self-sufficient, and lacks nothing to complete its effect on the mind except that which itself suggests to the imagination. The sculptor of the Fighting Persian in the Vatican (Pl. 49) understood this secret of his art in the same way. But even Myron could not rise altogether superior to the limitations of his time. Perhaps because his success is so great we feel that he might have attained greater if he had conceived his figure from more than one aspect. It is really intended to be looked at only from the front, and gives the impression that it is, so to speak, thought out first as a linear design and translated out of low relief into the round, rather than entirely conceived and carried out in three dimensions.

The Discobolus of Myron is a brilliant example of the secular art of his time. The sculptures of the Parthenon are tinged with the religious feeling which is never absent from the noblest Greek art. But before we come to them we may pause a moment to consider a monument which appeals more directly to the religious instinct. This is the famous relief

representing the Eleusinian deities (Pl. 9). With the severity characteristic of the pre-Pheidian period (for to this period it seems to belong, although some maintain that in reliefs of this sort archaisms lingered on to a later date) it combines the most beautiful tenderness of feeling; and all sense of the helplessness of the artist before certain difficulties of draughtsmanship and anatomy fades in our admiration of the dignity and purity of the design.

The attribution of works to definite artists is the least satisfactory of the forms that are taken by critical activity, and in such a sketch as this it is fortunately unnecessary to try to decide how far the sculptures of the Parthenon are from the hand of Pheidias. We must remember, in any case, that his acknowledged masterpieces have irrevocably perished, for they were made of gold and ivory. In this he has been no more unfortunate than other great sculptors of antiquity, whose masterpieces were for the most part in bronze, and have been either completely lost, or only exist translated into stone. But of no other great Greek artist can we say that we have so large a series of sculptures executed under his eye and almost entirely, if not altogether, according to his design. For that the spirit of Pheidias breathes through the sculptures of the Parthenon, and that all but a few portions—such, perhaps, as some of the metopes—were directly inspired by him, it would be as idle to deny as it would be to suppose that he carved the whole of this immense mass of marble with his own hand.

Terribly mutilated as the pedimental sculptures of the Parthenon are, we know enough of the general scheme of the composition to see that Pheidias solved

the problems with which his predecessors at Aegina and Olympia had been vainly struggling. We are so deeply imbued with the Greek tradition as to architectural decoration that it sounds like rank heresy to doubt whether sculptures in the round are the most suitable adornment of a pediment. But assuming that they are, we cannot doubt that the schemes adopted by Pheidias were more successful than any of earlier or later date that are extant. Whether the action is violent or quiet, there should be but one centre of interest, and that should occupy the middle of the pediment, since the eye is naturally led to that point by the architectural lines. The figures or groups should be arranged symmetrically, but with so much variety that a true harmony, not a mere unison, is produced. These maxims are trite enough, but it is astonishing to see how hopelessly almost every artist who has attempted pedimental sculpture has failed to carry them out.

The separate figures (Pls. 10–12) are worked completely in the round, and as carefully finished behind as in front. (It has been suggested, accordingly, that they must have been intended for exhibition before they were placed in position. Possibly so. But the suggestion speaks volumes for the *mesquin* attitude of the average modern spectator before such art.) The excellences of the marbles have been described so often and in so many places, that anything less truly great would have suffered by excess of praise. Whatever we look for in sculpture as the most intellectual revelation of pure formal beauty in man, is to be found here: the male nude, the female draped; for such, with true instinct, Pheidias

saw to be the method of presentation most apt to the dignity of monumental sculpture. All the sculptures but one are headless, and though the Laborde head (Pl. 13) tells us something of what we have lost, yet so wonderful is what remains that the imagination is not at a loss to supplement it. That is because, in all good Greek sculpture, Walter Pater's dictum holds good, that "no member of the human form is more significant than the rest." In other words, the greatest Greek sculptors understood the human form as the expression of the human spirit, and the whole body has for them a unity of spiritual content which is not wholly lost if the head is missing. Other than Greek sculptors also understood this essential truth. It has been well said of Jacopo della Quercia that "he was a man of immense power, in some ways greater than Donatello; never failing to treat his work on broad and massive lines, and one of the few sculptors whose work can survive mutilation."[1] Michelangelo understood it also. From the usual modern point of view, which was completely shifted by the tendency of Christianity to set up an antagonism between spirit and body, the value of the Greek idea may seem doubtful; but the discussion of such a question may be left to the moralist. The fact remains that in sculpture that was the idea which inspired the highest achievement mankind has been privileged to see.

The frieze of the Parthenon (Pls. 14, 15, 16) is doubtless by the world in general much more keenly appreciated than the sculptures in the round, since whole slabs of it are preserved in more or less perfect

[1] Lord Balcarres, *Donatello*, p. 70.

state, and no one with an elementary knowledge of bas-relief can be blind to its supreme excellence. "If one had to choose a single product of Hellenic art, to save from the wreck of all the rest, one would choose from the 'beautiful multitude' of the Panathenaic frieze, that line of youths on horseback, with their level glances, their proud, patient lips, their chastened reins, their whole bodies in exquisite service." Walter Pater's choice would surely also be the choice of the majority of those whose eyes have been trained in the appreciation of sculpture. For the reliefs of the frieze show the perfection of all the qualities which the Athenians recognized as desirable in monumental sculpture. First, they bear witness to the artist's power of reserving himself, to his knowledge of the secret that the best style is that which leaves out the unessential, and represents also only what is proper to the medium employed. But it is well to be clear in our minds as to what is meant by this reserve. It is tempting, when praising the work of a favourite artist, to say that if he did not do this or that it was not out of ignorance but because, although it might be very clever, he knew that it was not really good art. If, like Ruskin, we have a bias against "Dutch effects of light," then we plead for Giotto that "he saw light so intensely that he never for an instant thought of painting it." Dutch effects of light in a fresco by Giotto would indeed be incongruously funny.

Are we to suppose that if Pheidias had been a master of the technical dexterity of the artists of the Pergamene altar (Pl. 51), or had possessed the feeling for the picturesque which transfuses some late Greek

or early Roman reliefs, his instinct would have told him not to reveal those qualities in a work like the Parthenon frieze? Sane criticism prefers to avoid such a problem, recognizing rather the historical fact that when an art acquires the qualities in question, it loses those which are characteristic of the art of Pheidias. The two kinds of excellence are incompatible; and the modern artist who practises his hand in relief must choose one or the other style if he wishes to be understood. The verdict of time has pronounced in favour of the choice (if choice it can be called) of Pheidias. For one thing, the frieze stood high, not so well lit as it is now in the British Museum on a bright day. If it was to have any effect, that could not be obtained by Pergamene tricks of carving; although it is nonsense to suppose that subtlety of modelling would be thrown away. See how the lights and shadows play on the surface where, in a few inches' depth of relief, the legs of at least two horses and their riders are by some magical arrangement—yet not by the recession of planes used by Roman artists to give the illusion of depth—clearly distinguished. All such work as that has its value, even at a great distance. Or consider the action and expression of the riders. In a procession of cavalry there are two things which appeal to the onlooker. An artist may be pleased by the rhythm and colour of the moving mass, by the harmonious variety of the motions. The rest of us usually fix our eyes on some one figure which excites our attention as being either picturesque or ridiculous. The sculptor who wishes to translate into stone the character of such a procession most worthy of being

perpetuated will instinctively neglect the more purely picturesque element, because it is accidental; it is part of the situation, and not of the character, of his subject. An attempt to combine the two leads almost inevitably to disaster. The riders in the Parthenon frieze have just that sufficient variety of expression and action and pose which makes them live individually, without distracting our attention from the rhythmical movement of the procession as a whole. We need not assume that the sculptor had thought these things out and formulated a theory as to what he should do and what he should not. The happy result was due to what one may call instinct, another inspiration, a third good luck; to what Agathon tried to express with his "Art and Chance are fond of each other," or Emerson with his "Our arts are happy hits." We may know that Pheidias would have been foolish (had it lain in his power) to introduce the methods characteristic of the Pergamene or Rhodian schools into his work on the frieze; or Giotto to attempt a Rembrandtesque effect in his fresco of St. Francis before the Soldan; or Timanthes in his Iphigeneia, to unveil the face of Agamemnon and reveal his agony. But the folly would not have been caused by the essential badness of these things, so much as by their unsuitableness, if fully carried out, to the character of the work. Pheidias, then, had the supreme instinct of putting the right thing in the right place; of not trying to be picturesque in marble or to represent the accidental in a medium suited rather to the expression of the characteristic and permanent.

The procession of maidens (Pl. 16) in its quiet

rhythm contrasts with the lively movement of the horsemen, but illustrates the same principle. The three figures of seated gods (Pl. 14) are a wonderful instance of what the great artist can do without the help of external attributes. By sheer idealizing power he expresses the Greek conception of divinity. No one could mistake these figures for mortals.

It must be remembered that the effect of this frieze—as of most other works of Greek sculpture—depended partly on its colouring. Not merely were certain elements in the design actually represented by colour alone, but colour was used both broadly, over complete members of a design, and also to pick out details. Even gilding was used, at least as early as the time of Praxiteles. The Greeks were, however, careful not to obscure the texture of the marble by applying an opaque coat of paint. Rather they enhanced it, for opaque colour would be applied only in small patches or points, forming a contrast to the other portions which were either left uncoloured, or treated by a method which drove the colour into the marble, leaving its surface fresh and unimpaired.[1] Without entering into details on this subject, it is enough to notice that so long as actual colour was used in sculpture as an ornament, though not as an aid to realistic effect, there could be no question of an attempt to produce the suggestion of colour by the dexterous manipulation of light and shade, such as we find in some later schools. The

[1] On the colouring of Greek sculpture see E. A. Gardner's *Handbook of Greek Sculpture*, p. 28 f. Certain parts of the frieze (as harness on the horses) were also rendered in metal.

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Greek artist of the best period never makes you feel that he has a design upon you.

No more discerning criticism of the Pheidian style has been written than the passage in a footnote in William Hazlitt's *Travels in France and Italy* (1826). Speaking of the Elgin Marbles, and the lesson which they may well convey to both French and English sculptors of his time, he says :

"It were to be wished that the French sculptors would come over and look at the Elgin Marbles, as they are arranged with great care and some pomp in the British Museum. They may smile to see that we are willing to remove works of art from their original places of abode, though we will not allow others to do so. These noble fragments of antiquity might startle our fastidious neighbours a little at first from their rude state and their simplicity, but I think they would gain upon them by degrees, and convince their understandings, if they did not subdue their affections. They are indeed an equally instructive lesson and unanswerable rebuke to them and to us—to them for thinking that finishing every part alike is perfection and to us who imagine that to leave every part alike unfinished is grandeur. They are as remote from finicalness as grossness, and combine the parts with the whole in the manner that nature does. Every part is given, but not ostentatiously, and only as it would appear in the circumstances. There is an alternate action and repose. If one muscle is strained, another is proportionably relaxed. If one limb is in action and another at rest, they come under a different law, and the muscles are not brought out nor the skin tightened in the one as in the other. There is a flexibility and sway of the limbs and of the whole body. The flesh has the softness and texture of flesh, not the smoothness or stiffness of stone. There is an undulation and a liquid flow on the surface, as the breath of genius moved the mighty mass : they are the finest forms in the most striking attitudes, and with every thing in its place, proportion, and degree, uniting the ease, truth, force, and delicacy of Nature. They shew nothing but the artist's thorough comprehension of, and docility to that great teacher. There is no *petit-maîtreship*, no pedantry, no attempt at a display

of science, or at forcing the parts into an artificial symmetry, but it is like cutting a human body out of a block of marble, and leaving it to act for itself with all the same springs, levers, and internal machinery. It was said of Shakspeare's dramas, that they were the *logic of passion*; and it may be affirmed of the Elgin Marbles that they are the *logic of form*.—One part being given, another cannot be otherwise than it is. There is a mutual understanding and reaction throughout the whole frame. The Apollo and other antiques are not equally simple and severe. The limbs have too much an appearance of being cased in marble, of making a display of every recondite beauty, and of balancing and answering to one another, like the rhymes in verse. The Elgin Marbles are harmonious, flowing, varied prose. In a word, they are like casts after the finest nature. Any cast from nature, however inferior, is in the same style. Let the French and English sculptors make casts continually. The one will see in them the parts everywhere given—the other will see them everywhere given in subordination to, and as forming materials for a whole."

This passage, like the same writer's thoroughly judicious criticism of the Venus de' Medici, the "exquisite marble doll," shows that in knowledge and taste he was far in advance of most of his contemporaries.

The Parthenon marbles will ever remain the greatest monument of the school of Pheidias, even though certain other types of statue have with more or less show of credibility been associated with his name. Beautiful as some of these are—notably the figure which has been identified with all but certainty as his Lemnian Athena—their connexion with him must always rest on learned hypothesis. There is something satisfactory about the Parthenon marbles which, for this very reason, the others seem to lack.

Portraiture, in the form in which moderns are accustomed to think of it, finds no place in Greek art

before the third century. The expression of individual, personal characteristics, rather than of the type, is foreign to the period of the greatest Greek art. When the Greek of this period set about making a portrait, he was evidently unable to regard his subject as an individual whose characteristics, moral or physical, whether blemishes to the ordinary eye, or beauties, were to be faithfully reproduced. He looked upon him rather as the expression of a type. Just as the end in manhood was to attain most closely to the good type, so the end in portraiture was to reveal the type in the individual. This is not our point of view, nor that of a Donatello; but it is a possible point of view, and Michelangelo showed in his statues of Lorenzo and Giuliano de' Medici that it was not unintelligible to him. The portrait of Pericles (Pl. 17), the embodiment of the best ideals of the Athens of the fifth century, has come down to us in more than one copy of a later date. It is at the opposite pole to the portrait, let us say, of "Niccolò da Uzzano" (Pl. 85). Each, however, reflects vividly the spirit of its time, because each is the expression of the idea of a great artist, not the mere mechanically realistic reproduction of the subject. Who shall say (or why should we try to discover) whether one method is more right than the other?

The second of the great sculptors of the fifth century, Polycleitus, is unfortunate, in that posterity, for an idea of his style, depends entirely on late copies, or comparatively inferior contemporary works. None of the technical qualities for which he was famous—such as the extraordinary finish of his bronze work—nor the canon of proportions of

which his "Spear-bearer" was the embodiment, can now be adequately judged by us. This, however, we can say, that the Peloponnesian artist must have worked out the perfect expression of the heavy athlete. The massiveness of build which is perceptible in most of the copies of the Spear-bearer (Pl. 18), of the Athlete binding a fillet about his head (Diadumenos), and of the wounded Amazon of the Berlin type (Pl. 19), contrasts strongly with the lightness of the athletic type conceived by Lysippus in the next century.

In some of the sculptures associated with Polycleitus the sense of melancholy makes its first appearance in Greek art. It is that melancholy, be it said, which pervades the artist's mind and finds expression in his work, not of course the obvious mournfulness which the sculptor of a "Mourning Athena" deliberately imparts to his representation for a certain object. The head of a Diadumenos in the British Museum is characteristic in this respect. Its expression contrasts strongly with the serenity of the Pheidian type. Both in the Diadumenos head, and in the wounded Amazon, the sadness seems to be on a par with that which appeals to us in the eyes of a suffering animal, rather than a higher type of melancholy. For in the work of Polycleitus, who carries on the Peloponnesian athletic tradition, the intellectual element is not dominant; although no pure Greek could produce a merely animal athlete after the Roman fashion. The direct Pheidian tradition—for we must return to the Attic school—is splendidly expressed in two statues: one, a Roman copy of perhaps the

second century after Christ, the other an Attic original. The former, known as the Barberini Hera (Pl. 20), gently majestic, impresses us with the conviction that the original from which it was copied must have been the noblest presentation of the fully developed female form ever created by man. And that original must surely have been made by one of the immediate followers of Pheidias, who began to temper the severity of the master's conception with a grace which, without possessing any element of weakness, helped to prepare the way for Praxiteles—*de forti dulcedo.*

The Maiden from the Erechtheum porch (Pl. 21) is one of the triumphs of genius over all rules of construction. The idea of using the human figure, and withal the figure of a young girl, as an architectural support, is by every rule and reason an artistic crime. Yet as seen in the porch of the Erechtheum it seems to require no justification; for the perfect proportion of these figures, and the spring and life which animate them in all their repose, show how genius can mock at convention; just as the caricature of the porch at St. Pancras' Church in London reminds us how valuable academic rules are for the guidance of mediocrity.

Though less directly connected with the Pheidian tradition, the stele of Hegeso (Pl. 22), which is deservedly the most admired of Athenian tombstones, makes it clear how even the minor artists of the time could preserve the grand style. In some books, indeed, the name of Pheidias is actually attached to it. On the other hand, the versatility of Attic talent during the last quarter of the fifth

century is brilliantly illustrated by such a work as the relief of Victory tying her sandal (Pl. 23). Balance and grace, which it would require but a touch to push over into the region of affectation! That Attic art could go so far and yet hold back is perhaps the most striking proof of its supreme good taste. The gravestone of Hegeso is touching in its expression of the pathos of parting; and no less full of feeling is the exquisite relief—later copy as it is of a fifth-century original—which represents Orpheus taking leave of Eurydice (Pl. 24). The one appeals directly to the imagination. Here is the average Attic lady of the time, cut off from her ordinary, somewhat confined domestic life; a perfect creature within the limits assigned to her by the Athenian social organization. The other is primarily a rendering of the most moving scene in a beautiful legend; but it is penetrated with the sense of the ineffectiveness of human effort, the vanity of desire. There are some who think that the average Greek, because he had not the privilege of living in the Christian era, because instead of modern mystery he had a clear-cut philosophy, was content in a kind of smug self-complacency, and that feeling had no place in his art. Yet the streets and buildings of Athens must have been full of sculptures such as these.

Technically, the monument of Hegeso illustrates the deliberation with which Greek relief frees itself from the primitive conceptions of the human figure.[1]

[1] On this whole subject see Loewy's important *Rendering of Nature in Greek Art*, now fortunately accessible to English readers in Fothergill's translation.

In the position of Hegeso, with the upper part of her body slightly twisted towards the spectator, we see a relic of the archaic practice of representing figures with the legs in profile and the body in front view. Her attitude in this respect is not absolutely natural. Yet it does not in the least offend, but rather pleases by its slight departure from pure profile. Now the primitive artist may have composed his figures as he did because his mind retained with ease only certain aspects of the various parts of a figure, such as the profile view of the legs, the front view of the breast, and the like. But, in the period with which we are dealing, we may well suppose the artist to have realized that the gentle violence done to nature by the pose of Hegeso gave him certain opportunities which rigid adherence to a purely natural pose did not afford. An artist of the time of Trajan, as we shall see, followed his example; and so did countless others.

The funeral monument (Pl. 25) of the young trooper Dexileos, who fell in battle in the year 394 B.C., is a fitting counterpart to the tombstone of Hegeso. It represents Dexileos in the action which convention assigned to him as a knight in the service of his fatherland. There is no reference, we may feel sure, to the actual circumstances of his death. A knight who died in his bed would doubtless not have been grandly commemorated; but if he had, it would none the less have been by some such relief as this. That is why, in spite of the fine spirited workmanship, one feels that this kind of thing would be easily susceptible of travesty at the hands of the "monumental mason."

Here, at the turn of the century, we may stop for a moment to consider what is the impression left by Greek sculpture in this, the period of its highest development. Perhaps these last words more or less beg the question. Yet the works of sculpture so far considered, when compared with those that follow, should surely make it clear that from this time onwards, in spite of increasing technical facility, and notwithstanding a few exceptions, there is a general lowering of tone. It is an intellectual, and to a considerable degree also a moral, falling-off. It is unnecessary to dwell here on the commonplace of the change from the grand style, the descent from the serene upper air in which, thanks to the great artists of the fifth century, we seemed to commune with the gods, or at least, like the audience of Aeschylus, to be eating "slices from the mighty feasts of Homer." The intensely human point of view which, if we were speaking of poetry, we should call lyrical rather than epic; the envisagement of the human being not so much as a permanent type, but rather as an individual seen in the reflected light of accident and situation—that is the point of view of Greek art in the fourth century. The Greeks themselves expressed the difference by the contrast between *ethos* and *pathos*, between permanent character and the transient condition of soul, the emotions produced by the relation of a man to circumstances in a given situation. Pathos in this sense, and not in the one-sided and inadequate modern meaning of the term, is the keynote of fourth-century sculpture. And yet to the Greeks, even when this change had come

over them, it would seem as though the conviction was ever present, that *ethos* was the true and appropriate province of marble sculpture. In all the later works that appeal to us as distinctively great it is merely in the relics of the "grand style"—that is, of the grand ethos expressed in human form—that the reason of the appeal is felt to lie.

Praxiteles the Athenian, Scopas of Paros, and Lysippus of Sicyon are the three greatest names in Greek sculpture of the fourth century. Chronologically regarded, Lysippus is a younger contemporary of the other two, who seem to have flourished about the middle of the century, while he himself is definitely associated with Alexander the Great. The vagueness of our information about the great Greek artists is significant of the attitude towards them of their contemporaries. The dates of works are usually established by their connexion with political events or great public monuments, the completion of which is recorded not because of their artistic interest, but because they have some bearing on the political history of the time. For those who in the fifth and fourth centuries recorded history for us, the Parthenon was merely part of Pericles' great scheme of public works. Scopas claimed attention because he worked for the Carian Queen Artemisia, who built the Mausoleum, more famous in their eyes for its ponderous mass than for the beauty of its decoration. And Lysippus was above all the sculptor connected with Alexander the Great. From the point of view of the critic or historian of art, the purest Philistinism is to be found among the most artistic nations.

Praxiteles was the most popular artist of antiquity ;

that is, among the late Greek and Roman critics and amateurs to whom we owe most of our literary information. Those critics seized on a feature of his art which doubtless appealed to them: the exquisite softness, the almost effeminate grace which, if we may trust the copies, after making the necessary discount, was present in certain of his works.

Fortunately we have in the Hermes (Pl. 26) an undoubted original; and in the Vatican copy of his Cnidian Aphrodite (Pls. 27, 28) a noble reproduction of his work. The two together show that with perfect finish, an astonishing command of modelling and texture, he combined grandeur of conception and a subtle human sympathy. The baby Dionysus is a failure, anatomically—we have to wait until the decline of art before the representation of the baby is understood—but the whole group, as expressing the relation of the god to his baby brother, is full of tenderness. The greatness of the artist is surely shown in this, that he creates this impression, although his knowledge of the infant form is small, and although he does not show Hermes as directly attending to the child he carries. Hermes looks dreamily "out of the picture"; most artists of the fifteenth century or later would have excited our sympathy by making the god seem interested in the child's action. The Cnidian Aphrodite (Pls. 27, 28), combined with majesty of form, has the same human touch. It appears in the slightly shrinking attitude which makes us ask: why should the goddess be ashamed? The Coans, when offered by Praxiteles the choice between a nude and a draped Aphrodite, preferred that she should be draped.

Their choice was sound, because, as I have already suggested, the female form, although in nudity it may possess grace of motion, beauty of line, and general attractiveness, reveals still nobler qualities when beautifully draped. Such at least is the lesson of Greek sculpture. Of course any judgment of this kind may seem to be one-sided; no human critic can rise superior to the limitations of sex. But the idea is the foundation of a saying of Winckelmann's, of which Pater has reminded us: "Those who are observant of beauty only in women, and are moved little or not at all by the beauty of men, seldom have an impartial, vital, inborn instinct for beauty in art. To such persons the beauty of Greek art will ever seem wanting, because its supreme beauty is rather male than female." Winckelmann had not seen the Parthenon marbles, or possibly he might have modified his judgment, so as to admit the draped female form to an equality of beauty with the male nude in Greek art. But the judgment, like most of Winckelmann's, is substantially true. The Coans' choice was surely wise because in this Aphrodite of Praxiteles, the noblest of all nude women in sculpture, we see quite plainly the ancestress of the Medici Venus.

The remarkable command over his material shown by Praxiteles, in modelling as well as in the rendering of flesh and of drapery, may be illustrated to a certain extent without going so far afield as the Olympia Museum. Even if the Leconfield head of Aphrodite is not universally admitted to be from his hand it illustrates his technique in certain respects. But it is even more instructive to com-

pare the Praxitelean Satyr in the Capitoline Museum (Pl. 29, on the left) with the much earlier rendering of the same subject in the Louvre (Pl. 29, on the right). The Capitoline statue seems worthy of all the praise bestowed upon it by Hawthorne, until we have seen the Louvre torso. Thanks to the perfect treatment of the flesh surface—a treatment enhanced by contrast with the animal's skin worn over the shoulder—the torso, mutilated as it is, seems to thrill with life; beside it the Capitoline statue is almost dull. Here is another admirable instance of the Greek distribution of value throughout all the members of the body.

Like all art that is growing healthily, Greek sculpture develops by steady degrees. It does not throw out extravagant processes; slight modifications in treatment of surface, in the rendering of expression, in rules of proportion, in pose—these are the innovations made by the greatest artists. Eccentricities, brilliant excursions into the unreal, the nightmares of a "New Art," are morbid processes, or symptoms of the dying struggles of a school. The characteristic Praxitelean motive, the gentle, sinuous curve of the body, the most perfect expression of elastic grace in repose, was really a new thing in Greek art. If that seems hard to realize, the reason is that it is obviously a beautiful characteristic; like all great discoveries, it seems strange that it was not made before, until we look at it from a purely historical standpoint. Contrast it with the attitudes of the Polycleitan statues and with works of the Pheidian school, and its significance becomes clear. We feel that long thought and experiment have gone to the working

out of such a scheme; it is an abstraction, beautifully simple, like the theme of the Finale of Beethoven's Choral Symphony, from countless other less happy motives.

But its significance is this, that it is the beginning of external mannerism. The Parthenon sculptures have no external mannerism,[1] nor, so far as copies allow us to judge, have those which we can associate with Polycleitus. But the external characteristics of the Praxitelean style are of the kind which it was easy for the clever imitator to catch. Parodies like the copies of the Lizard-slayer are the result.[2]

The ghost of a beautiful figure from the school of Praxiteles survives in various copies and adaptations, of which the best and earliest is the so-called Hermes of Andros (Pl. 30). The "Antinous" of the Belvedere and the Farnese Hermes in the British Museum go back to the same original, which was probably itself a Hermes.

In the Dresden Museum there are three beautiful statues of Roman date, copied, as is generally acknowledged, from originals of the fourth century B.C. One is well known as the Matron of Herculaneum (for from this buried city they all

[1] So, too, Mr. Clausen, in his suggestive little book, *Aims and Ideals in Art*, p. 8, writes: "When we speak of the style of the Parthenon Marbles, we mean something beyond mannerism, something that expresses as closely and as completely as possible the beauty and subtlety of nature."

[2] By mannerism I mean the selection and affectation of certain peculiarities which, though they may have some natural foundation, are used by the artist indiscriminately without further reference to nature. To justify the name mannerism, this selection must in the first instance be conscious, although in time it may become a second nature. The selection characteristic of primitive art is, on the other hand, unconscious, and cannot be called mannerism in the ordinary sense.

come), and must have been intended as the funeral statue of a Roman lady. The others render closely the motive of one of the Muses on the Basis of Mantinea, which is a work of the Praxitelean school, though hardly from the master's own hand. The exquisite, though sadly weathered, statue from Trentham Hall (now in the British Museum, Pl. 31), was recognized, as soon as it came into public notice, as a Greek original of the type from which the Matron of Herculaneum was derived. It is, so to speak, sister to the "Hermes of Andros," both figures being probably, in origin, intended as funeral monuments. Its claim to date from the fourth century, in spite of the Roman inscription which a later owner placed on the plinth, becomes increasingly certain as one grows familiar with its extraordinary appealing beauty. The figure has all the grace and refinement of a fine Tanagra statuette, without any obtrusive smallness of style. For sheer beauty of pose it is impossible to surpass the right profile view. The soft, clinging drapery allows to the wonderful modelling of the limbs its maximum effect. Characteristic of the fourth century is the fact that, carefully studied though the figure be in pose and cast of drapery, there is no trace of affectation or mere prettiness.

It is easy to understand that such a type took the fancy of sculptors. The artist of the Herculaneum Matron copied it somewhat closely in the first century of our era. In the third century the motive was caricatured in such a figure as the lady in the Roman portrait gallery in the British Museum; just as a much greater artist adapted the scheme of

the Praxitelean Muse to his own purposes in one of the figures of the Cook sarcophagus (Pl. 67). Still more remarkable is the continuation of the tradition in thirteenth-century types at Reims and Bamberg. It is a singular instance of the way in which one type can be made to express different ideas. In the Trentham statue the central idea is pathos, such as breathes in the Hegeso relief. In the Matron of Herculaneum, in the Bamberg Virgin, the impression which the artist seeks to convey is of the dignity of womanhood. He succeeds according to his lights, and it is only in the Bamberg figure that his skill is not quite adequate to his conception. The artist of the Visitation of Reims is concerned rather to express a gentle and winning, though far above trivial, beauty. In the Cook sarcophagus the figure, admirable as it is, has little meaning except as an element in the decoration.

Scopas is an artist whose importance we are even now but dimly beginning to understand. A fine torso, to which a head of curiously inferior expressiveness has been fitted, perhaps represents the Atalanta from his Calydonian boar-hunt at Tegea. Other sculptures from the same pedimental groups must have been of extraordinary force and intensity of expression before they were reduced to their present shocking state of mutilation. Scopas, as we know, also worked on the Mausoleum, and much ingenuity has been spent on distributing between him and other artists the sculptures from that monument, which vary considerably in quality. Even the best of the slabs from the famous Amazon frieze can hardly rank among the finest sculptures.

The parade of anatomical knowledge—a superficial knowledge withal—is offensive, the figures being thrown into forced attitudes, after the manner of a Pontormo, solely in order to tighten the muscles and give an excuse for representing them in exaggerated detail. The drapery of the women, again, is blown aside obviously with the object of displaying the nude in a theatrical manner. The artist's power of composition is small; witness the parallelism of the lines of his figures. Such parallelism is sometimes an excellence, especially when the action is quiet, as in the Olympia relief of Heracles supporting the World (Pl. 6). But monotony in a battle-scene is uncalled for. It is of course bad criticism to deny works wholesale to a great artist because they have faults, and Scopas may be responsible for the general design of this frieze. If it is from his own hand, it does him small credit; and it is difficult to find in its workmanship any of his characteristics.

But none of the defects just mentioned are to be found in the fine torso of an equestrian group, or in the superb fragment of a small frieze, representing a young charioteer straining forward in the race (Pl. 32). Intense excitement, and yet perfect control, are expressed in every line of the body, draped as it is in the long clinging garment of the charioteer. One is almost glad that of the rest of the frieze only the smallest fragments remain; for it seems incredible that this figure, so inevitably right in every line, could have been varied with success. The face is mutilated, but none the less shows the highly expressive tension which is manifest in some of the heads from Tegea.

Mausolus himself, to whose memory his widowed queen completed this wonderful monument, stands before us (Pl. 33), a splendid, dignified figure of a cultivated, almost completely Hellenized Carian dynast. This is doubtless an idealized portrait, like the "Pericles" the representation of a type rather than the individual. At first sight the nobility and dignity of the pose carry us away. But the artist has also given to the figure a touch of Asiatic languor, calling up an image of the exaggerated refinements of luxury which prevailed in so many half-barbarian courts on the fringe of Greek civilization.

Lysippus, the remaining one of the great masters of the fourth century, opens up a new epoch. Before we pass on to him we may therefore consider one or two pieces of sculpture which, standing somewhat apart from Praxiteles and Scopas and Lysippus, cannot be exactly placed, and yet bear obviously the stamp of the fourth century. The Demeter of Cnidus (Pl. 34) has much of the depth of feeling that we associate with Scopas, but at the same time there are other elements in it which seem to connect it with the Praxitelean school. And here it is not, as usually with Scopas, passionate excitement that finds expression, so much as dreamy melancholy. She is at once the goddess of the Mysteries and the mother yearning for her daughter Persephone, descended to the shades: a standing correction, surely, of Walter Pater's sweeping statement that "there are no Madonnas in Greek Art; the goddesses are always childless." The body of the figure, of a less fine material than

the head, but hardly by a different sculptor, has a grandeur of pose which is little depreciated by its battered condition; it proclaims the goddess. In modelling and expression the face is typical of the fourth century. On the other hand, the relief representing the god Asklepios (Pl. 35) from Epidaurus, probably copied from a famous statue by Thrasymedes of Paros, is a good instance of the preservation of the Pheidian tradition by some sculptors of later date. Pheidias had created the type of Zeus once and for all, and no modification of later times seems to have done anything but weaken it. The wiser among his successors, like Thrasymedes, seem to have contented themselves with duplicating his type; for the Asklepios type in Greek art always shows a strong tendency to assimilation with the type of Zeus.

Very different is the feeling of the reliefs (Pl. 36) on the columns from the second temple of Artemis at Ephesus, which dates from about the middle of the century. For their purpose the style of the carving is doubtless thoroughly suitable. It must be remembered that they are primarily decorative. That, it may be said, is also true of the sculptures of the Parthenon. But with a long frieze, or a pedimental group, it is possible to tell a story, or rather to express an idea, satisfactorily, because the eye can take in a considerable amount at one time. In sculptures round the drums of columns the meaning of the reliefs can only unfold itself as the spectator walks round, so to speak, unrolling them. So that the wise artist will be content, in dealing with the decoration of such a space, to provide

graceful figures, supplying dominant perpendicular lines to aid the soaring effect of the column, and will concern himself less with the horizontal connexion of the elements in his composition. His first aim will be to please the eye, which will take in not the succession of figures on one column, but those detached figures which are on the sides of the various columns nearest to the spectator. Taken by themselves, the separate figures have a decorative grace which is not surpassed by anything else in Greek art. And their relief is just sufficiently high to give a pleasing effect of light and shade without interfering with the architectural form of the drum. Perhaps, in their mutilated condition, it would be unfair to say that they lack other qualities.

The bronze head of Sleep (Pl. 37), which so wonderfully illustrates the noblest qualities of fourth-century sculpture, has escaped the popular attention, partly owing to the more superficial attractions of the Castellani head of Aphrodite, which until recently occupied the position of vantage in the Bronze Room of the British Museum. The superb sweep of the lines of the head and of the hawk's wing attached to the temple, the fineness and yet simplicity of the modelling, the extraordinarily skilful suggestion of the character of the subject in the drowsy eyes and the languorous contour of the face, are due to some great master with full knowledge of the traditions of the fifth century and of the craftsmanship of the fourth. Some have said Praxiteles; but we need not trouble ourselves with attributions made vaguely on the ground that the finest works must be attached to the greatest masters.

The popular head of Aphrodite just mentioned is usually attributed to the fourth century; but it has many features which point to a later date. If it is earlier than the year 300 B.C., then it contains more suggestions of the changes that are to come over the spirit of the art than of its great past. The pretty affectation of the two little wisps of hair on the forehead, the large and melting eyes, the difference of the two sides of the face—all these, somehow, suggest that the artist was thinking less of the goddess than of her human votaries.

Lysippus represents especially two tendencies in Greek sculpture, one old and one new in his time. The old one is the athletic tendency. In the Lysippean athlete, of which the Agias (Pl. 38) is the best example, the perfect combination of force with grace and elasticity of build is attained. But the figure is more than that. Whether the artist had authority for the features of Agias—who lived nearly a century earlier—we do not know. But the first thing that strikes the spectator about the head of the statue is the strong individuality expressed in it. In one stride we feel that we have moved into the age of portraiture. We remember that one of the artist's claims to fame was that he represented Alexander the Great to the monarch's own satisfaction. That portrait was probably not realistic, nor is realism—in the sense of Roman realistic portraiture—but rather individuality, a very different thing, the characteristic of such a head as that of Agias. Thus we must be prepared to find in the Lysippean portrait of Alexander the Great an individuality strongly expressed, but idealized. We need not discuss here

whether the British Museum head (Pl. 40) is the most faithful portrait of Alexander, or whether it has a better claim than others to represent the Lysippean type.[1] All the others are undoubtedly inferior to it as works of art, although some of them may indicate a more highly intellectual type. It sufficiently illustrates the tendency given by Lysippus to the art of sculpture, by which the type was sacrificed to the individual, but the individual at the same time idealized. It may be objected: what is the idealization of the individual but the discovery and manifestation of the type to which he belongs? A concrete instance may help us to see the difference. The Pericles portrait (Pl. 17) represents a type; the bust of Caracalla (Pl. 65) an individual, realistically treated. The Alexander portrait comes half-way between them. We feel in looking at it that we have before us an individual with all his most salient characteristics, good and bad, represented, not in the cold light of realism, as in a photograph, but raised to their highest power by the help of the artist's imagination. Such work belongs to a transient phase of art, a phase that can only subsist under the immediate influence of a great master. When his influence is removed, portraiture usually shows a tendency to degenerate either into strong realism or into theatrical emotionalism. The inherent sanity of the Greek mind prevented such a collapse until the end of the third century. The progress of portraiture can perhaps best be traced

[1] It is surely going too far to say, as some writers have said, that it bears but slight resemblance to Alexander. A comparison with the idealized portrait on coins of Lysimachus proves the contrary. Nor can I accept for the head so late a date as the end of the third century. It was probably made a decade or two after Alexander's death.

in a series of Greek coins of the Hellenistic age. Beginning with the idealized head of Alexander the Great on the coins of Lysimachus, and the portraits of the beautiful Demetrius the Taker of Cities, we proceed, through the astounding realism of Mithradates IV and Pharnaces I of Pontus, to the equally brilliant but thoroughly licentious design of the head of Mithradates the Great.[1]

But to return. The Apoxyomenos (Pl. 39), the athlete scraping himself with a strigil after exercise in the palaestra, was until recently accepted, on insufficient literary evidence, as the key to our knowledge of the style of Lysippus. The discovery of the Agias, which can be more definitely connected with the master, has, or should have, taught all critics that attributions based solely on literary evidence of indifferent quality should be regarded with the utmost suspicion. It is more scientific, until we acquire documentary evidence of excellent character, to classify our extant examples of ancient art as representing tendencies rather than men. The Apoxyomenos, whether it come from the immediate environment of Lysippus or not, whether it represent the last phase of his development or the innovations of a new master, belongs to a new age. For it shows a careful study of anatomy, not superficial, in the manner of the artist of the Amazon frieze of the Mausoleum, but thorough-going and scientific. Yet this anatomical knowledge has not been allowed to obtrude itself; it is kept within bounds, and only

[1] This development may be studied in Percy Gardner's *Types of Greek Coins* (Pls. 12–14), B. V. Head's *British Museum Guide to the Coins of the Ancients*, or my *Handbook of Greek and Roman Coins* (Pls. 7, 8, 10).

strikes the eye when a limb of the Apoxyomenos is contrasted with one of the Agias or some earlier statue.[1] That is the way in which anatomical knowledge should be used by the sculptor.

In yet another sense, as a recent critic has noticed, the work of Lysippus marks a new epoch. "From the very beginning the Greeks directed their efforts towards eliminating mass as such from art, and deriving effect exclusively from the form or figure. Their best works are those in which this end has not been quite fully attained. It is the works of the older time, down to the inimitable creations of Pheidias, still dominated by and involved in mass, that we instinctively set higher than the works of Praxiteles. With Lysippus the figure is completely victorious over the crystalline mass; from his time onwards Greek relief is without its former magical repose."[2]

The most famous of ancient portrait-statues, the Lateran Sophocles (Pl. 41), is probably derived from an original of the end of the fourth century. It is instructive to compare with it the Vatican Demosthenes (Pl. 45), although this can hardly go back to so early a date. The calm and cheerful serenity of the poet, the somewhat troubled meditativeness of the lean-bodied orator, are expressed with equal skill. But the first impression and the last that they cause is of the dignity of great citizens. In virtue of this impression they must always rank as models of what the public statue should be. They

[1] See especially Professor Percy Gardner's article in the *Journal of Hellenic Studies*, vol. xxv. p. 234 f.

[2] Strzygowski, *Die bildende Kunst der Gegenwart* (1907), p. 33.

do for Athens what the Bruni and Marsuppini monuments (Pls. 89, 90) do for Florence.

The end of the fourth century is a time to which a great many works, in which it is difficult to see any uniform tendency, have been attributed. The reason is that about this date a fairly steady decline is supposed, and perhaps rightly supposed, to have set in. But critics are naturally prone, assuming this decline, to push upwards the date of any sculpture in which they notice certain good qualities, recalling in any way the grand style of the great masters of the fifth or fourth centuries. The great age of Greek liberty, it is felt, was past; the Greeks were no longer free citizens, but subject, or cringing for protection, to monarchs. How could they produce a great art? Of art uniformly great they doubtless were incapable, but in a period of such vigorous life as we know flourished in the great cities there might easily arise men of talent and even genius, some of whose work would breathe the spirit of an earlier and nobler age. Still there is in such works always something, some lack of spontaneity or narrowness of view, which betrays the decadent. It is not within the limits of this sketch to discuss many of these doubtful works of art. Of the five illustrated on Plates 43 to 47, no one can hesitate to admit that the Sidon sarcophagus, the Victory of Samothrace, and the original from which the Antiochia statuette was copied, belong to the neighbourhood of the year 300. They stand, that is, at the head of the "Hellenistic" age, and they are typical of certain of its features. The sarcophagus from Sidon, which represents scenes from the life of Alexander the Great (Pl. 42), is among the most

astonishing of the remains of Greek art. Its fine preservation (even the colouring being still in great part unfaded) is doubtless accountable for the strength of the impression which it has made on all who have seen it. The rest of us must be content with the photographs and coloured plates in the magnificent work in which it is published.[1] What, in the case of the sculptures of the Parthenon (p. 17) and most other works, is matter of inference is here shown beyond possibility of dispute: that the Greeks appreciated to the full the value of colouring as an essential adjunct to sculpture, though not as an aid to realistic illusion. Did not Praxiteles admit this when, being asked which of his works he considered the best, he replied: those which were coloured by Nicias? Ignorance of this fact is responsible for the academic fallacy that sculpture should depend for its effect solely on form, and that the addition of colour is a barbarism. A nation of born artists, like the Italians of the quattrocento, knew better than this. Apart from this accidental circumstance of their happy preservation, the reliefs of the Alexander sarcophagus are further interesting as an early instance of frankly historical sculpture. We are no longer in the time when a victory of the Greeks over the barbarians can only be represented by some mythical analogy, as a battle between Greeks and Amazons, or between Lapiths and Centaurs. Here we have, represented as engaged in battle or in the chase, persons who must have been the artist's contemporaries. Some authorities even date the sarcophagus within the king's lifetime. The compositions

[1] Hamdy Bey and Reinach, *Une Nécropole royale à Sidon.*

show a curious conflict between the conventions of earlier art and the new tendency to expression of individuality. The animals betray no particular study of nature; and there are figures which, but for small details, might have walked out of the Amazon frieze of the Mausoleum. On the other hand, nothing can surpass the vigour and liveliness of certain figures, such as the central group of three horsemen and the man on foot in the lion-hunt. The combatants are in many cases, as I have said, actual persons, who must have been easily recognizable by their portraits. There is no abhorrence of detailed finish; the colouring of the figures is carried out even to their eyes. Add to this a considerable power of modelling, and of expressing intense emotion, such as Scopas and his school for the first time brought within the province of sculpture, and you have an idea of the claims of this art, and also of its difference from the great art of the fifth century. The appeal, in fact, is to our sense not of the sublime, but of the artist's admirable skill. Yet we are still on a higher level than that to which the Pergamene frieze will bring us.

The Victory of Samothrace (Pl. 43), dated by external evidence to the years immediately following 306 B.C., is another historical monument. It is the finest realization of the goddess that Greek art has left us. Naturally enough, we compare it with the figure of Victory that Paeonius of Mende carved at Olympia some hundred and twenty years before. There the goddess was poised on a high pedestal, and seemed to be descending gently to the ground. The forms of her limbs, seen through the clinging

drapery which the wind presses against them as she moves "down the slanted sunlight of the dawn," are soft and graceful. The artist has thought more of the feminine beauty of form and contour than of the character of the goddess. But the later sculptor has realized her as the bringer of success in war; here is no gentle wafting through the air, but an impetuous irresistible rush; here is no mere maidenly form, but a veritable goddess of battle. The conception is so fine that the lack of breadth and repose in the treatment of the drapery, of which some critics have complained, hardly offends.

In the Antiochia (Pl. 44) we have yet another phase of the historical tendency in sculpture. Two forces work side by side (sometimes rather in opposition) in the age of Alexander and his successors: they are embodied in the personal monarch and in the great city. The city, but no longer, as in the days of freedom, the city-state. Eutychides of Sicyon, who created the finest realization of the city in art, thus gave plastic expression to a new historical conception. In the old days, when the Attic artist wished to represent Athens, he carved a figure of the goddess Athena; thus Athena for Athens, and Hera for Samos, join hands on the stone which records the loyalty of the Samian democracy to Athens in the last struggles of the Peloponnesian War. It is significant of the change in religious thought that the Fortune of the City, in the time of Eutychides, must be represented in a new and individualized form. Furthermore—and here is the weak point in the invention—she must be represented with attributes and adjuncts which make her nature plain. And thus

we find the artist resorting to topical allegory; he expresses the city's position by seating her on a rock, Mt. Silpius, with her feet upon the figure of the river Orontes. Possibly the original of Eutychides showed certain higher qualities; in the copy it is grace rather than strength that impresses us. Nor does the allegorical composition suggest any moral idea; a greater artist would have contrived to express the subjection of the forces of nature, embodied in the river, to the power of civilization personified in the goddess of the city. In spite of this defect, the statuette must always rank amongst the most beautiful, though not the grandest, conceptions of Greek sculpture.

The so-called "Eubuleus" head (Pl. 46) has been dated by some, who are carried away by the extraordinary brilliancy of the flesh-rendering, as early as the time of Praxiteles, and it has even been supposed to be from his hand. It has, however, many marks of a later origin. Brilliant execution was one of the characteristics of Praxitelean art which the sculptors of later times could reproduce. Some have thought that this head is an idealized portrait, and as such it follows well on the idealized portrait of Alexander the Great. It lacks nobility—the mouth is small and almost tremulous, the lower part of the face sensual, the heavy overshadowing of the whole face by the mass of hair gives it an air of moodiness. It is an Alexander without the heroic qualities. Yet it is a masterpiece of technique and expression.

The Aphrodite of Melos (Pl. 47) is one of the problems in the history of Greek sculpture. At least one archaeologist of repute has ventured to assign her to the school of Pheidias. More prevalent is the

idea that she must come down as late as the beginning of the first century B.C. But those who place her so late yet admit that she breathes much of the spirit of the best period of Greek art. The conception of the figure is grandiose, and the face, although it lacks the severity of contour and simplicity of modelling which one associates with the Pheidian school, although its dominant note is grace rather than grandeur, is none the less free from the touch of sensuality which characterizes such a head as the Castellani bronze. In her is revealed the *vera dea*, as much as, or perhaps even more than, in the Vatican version of the Cnidian Aphrodite; although, if the work of Praxiteles were preserved in its original, we should doubtless have to give the palm to it. The Melian Aphrodite shows no pettiness in the treatment either of the majestic figure or of the simple drapery, no lack of repose in details. And yet there is something wanting. It is not merely that no satisfactory restoration of the arms and of the general motive of the figure has yet been suggested.[1] That might be the case with any mutilated statue; although it is usually more easy to reconstruct the motives of early than of late art, because they are as a rule less complex. The perfect work of art pleases and satisfies, is self-contained, even in fragments. One of the faults of the figure is the ungracefulness of its contour from certain points of view; but it was doubtless meant not to be seen from such points. It has been suggested, in explanation of the unsatis-

[1] A terracotta figure of Aphrodite, found in Greece in 1908, shows her holding the drapery at her waist with her right hand, and a mirror in her left, but we cannot infer that the Melian Aphrodite should be restored accordingly.

factory effect of the work, that the artist, in choosing between the completely draped type of the fifth century and the nude type of Praxiteles, has been driven into a compromise; and in art compromise is always fatal. There is not, it is true, any taint of prudery, such as is provided by the indecent modern drapery which disfigures the Vatican Aphrodite. But the artist has not quite known what to do with his drapery. Most people who see the Aphrodite in the Louvre for the first time remark with perfect truth that her clothes are slipping off. And the one fatal touch of cleverness, which is an additional objection to our assigning the work to an early period, is the way in which the artist has expressed the uneasiness of the limbs, the slight twisting of the body, in the effort to prevent the drapery from falling to the ground. Some assistance towards the determination of the date may be derived from the evidence of coins. There are two which show a somewhat similar half-draped figure: a gold coin of the city of Lampsacus, and a silver coin of Agathocles, tyrant of Syracuse. On both the goddess of Victory is nailing a helmet to a trophy-stand; in both she is nude to the waist, and the drapery is in the same uncomfortably precarious position. The earlier, the coin of Lampsacus, may perhaps be dated before, although not much before 350 B.C.; but in this the difficulty of the drapery is partly solved by making the figure kneel. The coin of Agathocles belongs to the period 310 to 304 B.C. A third coin, struck by Seleucus I, King of Syria (312 to 280 B.C.), is apparently inspired by the coin of Agathocles. Here, however, the artist has solved

the difficulty by clothing his Victory in a garment girt at the waist. The same course was adopted by Bruttian coin engravers early in the third century, in copying the Agathoclean type. The end of the fourth century thus seems indicated, as the date of the Melian Aphrodite, by the characteristic treatment of the semi-nude female figure on the coin of Syracuse—a treatment, be it remembered, which is rarely, if ever, repeated after, and is certainly never found before this period.

In the few remaining monuments of Greek sculpture which will occupy us we are no longer faced with such serious chronological difficulties. Perhaps it is because the grand conceptions of an earlier age have finally lost their compelling force. Most of these sculptures are interesting chiefly on technical grounds, and not because of the ideas they embody. The Dying Gaul (Pl. 48) is the most remarkable relic of a remarkable revival of art which took place in Pergamum under Attalus I and his successors. The political expansion of the Pergamene dominion, which followed the brilliant victory of Attalus I over the Galatians in 241 B.C., was accompanied by an outburst of artistic activity. The sculpture which was produced at Pergamum and later at Athens, to commemorate his exploits, was, it is true, the work of court artists, but it was thoroughly honest work of its kind. In the Dying Gaul—a contemporary or not much later copy of a bronze original—there is the keenest observation of nature, combined with deep study of the anatomy and peculiar physical qualities of the wiry barbarian form. Yet the artist's technical expertness and knowledge of the scientific part of

his subject are kept under thorough control, and sympathy with the dying barbarian is the dominant note in the composition. So too the small figure of the Fighting Persian (Pl. 49), which represents one of the bronze dedications made on the Athenian Acropolis, has a largeness of style which few other works of equal realism succeed in attaining. The tigerish desperation of the fighter's last attempt to defend himself against the foe who has beaten him down, the contraction of the body, as though gathering itself up to discharge all its remaining force in one last vicious blow, could not be more vividly expressed. In the concentrated, wound-up energy expressed in this moment of rest, which is immediately to be exchanged for violent action, the figure reminds us of the Disk-thrower of Myron.

It has sometimes been said that the Greeks did not understand portraiture in the same degree as the Romans or the Florentines. There are, however, portraits of the period with which we are now concerned which are a sufficient refutation of such a statement. The head of a king (Pl. 50), generally and with good reason identified with Antiochus the Great, was formerly supposed to represent Julius Caesar, to whom it bears a superficial resemblance. As a portrait it is on the level of the best busts of the early Empire; and it seems to combine realism with imagination in exactly the proportion which is characteristic of the greatest portrait artists of all ages. The faithful presentment of the worthy citizen type, such as we owe to many Roman and German artists, has its value; but the impression received

from an imaginative portrait by a Leonardo or a Titian is more enduring, because the artist has transferred something of himself to the canvas. "Likeness," as popularly understood, depends chiefly on the external characteristics, and skin-deep portraiture pleases most because this "likeness" is easily appreciated. No one could accuse the sculptor of the Antiochus of idealizing as the sculptor of the Alexander the Great (Pl. 40) has done, but neither is he a realist like the sculptor who made the busts of the Haterii (Pl. 62).

If the Battle of the Gods and Giants of the Great Altar at Pergamum (Pl. 51) ranks among the best of sculptures, it is chiefly in virtue of the technical dexterity of the artists. But some of its effect is also due to the grand scale on which it is planned. Although size is no necessary element in beauty, yet colossal sculpture, when it does not look too large for its place, is naturally more imposing than work on the natural scale. This much must be conceded to the artists of the Pergamene frieze, that they are not overweighted by the scale on which their work is executed. That is not the least of the tokens of their wonderful cunning. Their mastery of the material, their virtuosity, are astounding; they knew all the artifices of their trade, every method of working marble, from carving it in bold, projecting, undercut masses, to modelling in the lowest relief, and even helping out the effect by incised lines.[1] It has been said that they deal with the hard stone as if it were an easily moulded and plastic material. That is, after all, a double-edged compliment, equally

[1] See Kekulé von Stradonitz, *Griechische Skulptur*, p. 308.

applicable, for instance, to Bernini. One admires them, not for being able to work marble as if it were wax, but for remaining true, in spite of all their cleverness, to certain traditions of the best Greek work. Their modelling is superb, and, like their predecessor who carved the "Dying Gaul," they can express a noble sympathy. It is easy to find fault with their composition; but to such criticism they would have replied that in this writhing mass of bodies, where the eye can find no resting-place, they have given the best possible impression of the confusion of battle. The counter-reply, that this shows them ignorant of the true limits of the art of sculpture, they would not have understood. Had they been able to understand such a criticism, they would never have provided occasion for it, since their instinct would have warned them of their danger. The art of a nation does not decline out of a set purpose of the artists, but because they make mistakes; and the Greek, as Ruskin said, "died of his mistakes." None the less, some of the expiring efforts of a great artistic nation have a pathetic grandeur of their own, and this pathos enhances the claim of the Pergamene school to a high place in the history of sculpture.

The Fighter of Agasias (Pl. 52)—a work of the second century B.C.—is another of those *tours de force* which compel our admiration rather than attract us, or give hope of developing into anything more attractive. Quite clearly the master who has produced this surprising anatomical study will not do anything better in the same direction, and will not be content to try his fate in another. As an

academical study, rather than the fruit of observation of the living body, the work has been condemned; yet that seems a hard thing to say. There is wonderful spring in the figure; the thrust forward and upward of the body, the impulse travelling from the left foot along the long line of left leg, body, and left arm, could never have been learnt from mere study of a corpse. Again, although the figure may be more striking from one point of view than from another, the artist has conceived it in three dimensions, and from every standpoint it reveals new qualities of interest.

In this last respect it differs from the Laocoön group (Pl. 53), which is obviously designed to be seen from the front only. The date of this famous work has been fixed by recently discovered evidence to some time in the first century B.C., probably about the middle of the century. It is customary to express astonishment that this group should have excited such universal admiration as it did, until the discovery of originals of a greater art set the critics right. And it is easy for us now to patronize Winckelmann and Lessing. Winckelmann's description, however, may stand as essentially accurate. It has been said that Laocoön is not sighing, but drawing in his breath, as is clear from the contraction of the lower part of the body. Winckelmann probably knew that it was necessary to draw in the breath before emitting it, even in a sigh. The point he wished to make is that Laocoön is not screaming. Lessing himself probably cared little about the qualities of the group as a work of art; for him it was merely a text for a disquisition on aesthetic.

The importance of the group to the historian of art lies partly in its demonstration of the way in which realism defeats its own object. The expression of pain on Laocoön's face is horribly realistic; nor will every one admit that the greatness of the man's soul is expressed equally with his bodily suffering. And when we look at the treatment of the body, the power of the sculptor to express physical feeling merely by the attitude and by the modelling of the muscles cannot be over-estimated. Whether his end is a laudable one is another question. But the modern realist would not have approached the subject in the same way. He—not being inspired by academic tradition—would have studied the methods of the python, and have realised at once that in the struggle the serpent involves its prey in writhing confusion, which would leave him little scope for the display of anatomical knowledge. The result would probably have been still more horrible than the Laocoön group, where the human element is always morally dominant although the hero's fate is sealed. In this sense, then, the Laocoön is far from being realistic. In this sense, too, though one of the last efforts of the Greek genius, it is not untrue to the principles of art which Novalis expressed in the two dogmas which stand at the beginning of this introduction.

Probably it is the consciousness of the fact that the Laocoön is not in the ordinary sense realistic, that has prompted critics to find fault with the restorations made in the sixteenth century. Laocoön's right arm, it is said, should be bent back so that his hand should come close to his head. But the

archaeologist who has last discussed the subject[1] concludes that the arm may be rightly restored after all. Who indeed shall say that Laocoön has yet reached such a stage of exhaustion that his arm cannot be in the position given to it by the restorer? Again, the right arm of the son on the left should, it has been argued, hang limp from the elbow; but obviously the coil of the serpent which surrounds it has just drawn it violently back, so that it is flung up. Theories of pyramidal composition must not be allowed unduly to influence our views as to the correct restoration; or, if they are, they should at least be employed with some show of logic. If once we assume that the composition, to be well-balanced, must be pyramidal, then the way in which the whole body of the son on the right leans away from his father does more to throw out the balance of the group than do the present restorations of the right arms of the two other figures. But, taking the group as it stands, see how the lines converge towards the extreme summit; one, starting from the left corner of the plinth and following the son's right arm to his father's right hand; another, travelling from Laocoön's left foot, along his leg, across the body, and along his right arm; and a third, passing from the head on the right, through Laocoön's head, to the same extreme point. No one has complained of a lack of balance in Titian's "Baptism of Christ" or Rembrandt's "Raising of the Cross," which also display a convergence of the main lines towards a summit at one side of the composition.

[1] Foerster, in the *Jahrbuch des deutschen archaeolog. Instituts* (1907), p. 4.

The Laocoön group, then, has its merits, if only in that it might have been much worse. With another specimen of extraordinarily vigorous rendering of muscle and form, the Belvedere torso (Pl. 54), whomever it represents, we may take our leave of Greek sculpture. In its present condition we can hardly judge of it except from the purely anatomical point of view. But contrast it with a monstrosity like the Farnese Heracles at Naples, and its merits are apparent. Whatever his faults, the sculptor Apollonius was no mere unintelligent copyist, no mere mannerist. There were faculties in some of these late Greek sculptors which, turned in the right direction, helped to provide the art of the Roman Empire with some of its best qualities.

PART II

ROMAN sculpture, the very existence of which as the work of an independent school was hardly recognized a few years ago, has recently received considerable attention from archaeologists.[1] It is well that the importance of this link between the two great schools of Greece and Italy should be duly weighed. Its independent value, purely from the point of view of artistic achievement, is another question, although there is a very natural tendency to confuse the issues. The great sculptors of the Renaissance were profoundly impressed by the remains of Roman art. But what the greatest of them abstracted from these remains was not, on the whole, the characteristically Roman element. It was the sculptors of the early Renaissance who owed most to their Roman inheritance; and, like most artists who have suddenly discovered a new source of inspiration, they drew from it at the most turbid point in its channel. The early Roman poets sought their inspiration not in the works of the great age of Greek literature, but in the products of the Alexandrian school. Similarly, it is the late sarcophagi, teeming with the grossest faults of composition, that fascinate the school of Niccolò Pisano. It is a Venus of the

[1] Mrs. Strong's *Roman Sculpture* (1907) is indispensable as an account of the present state of our knowledge of the subject.

Medici type that supplies Giovanni Pisano with a figure to personify a Christian virtue! Ghiberti's reliefs are the *reductio ad absurdum* of the Roman method rendered perfect by a scientific knowledge of perspective. Donatello was attracted by it, but his imagination and his carefulness of the type in the individual raise him to a much higher plane. The feeling of Jacopo della Quercia and of Michelangelo is nearer akin to the Greek spirit than to anything Roman.[1] The mere borrowing of external forms and methods of technique must not obscure to us the much more serious debt of the great sculptors of the Renaissance to the Greek element which still lived on in the art of Rome; if indeed it be not more just to say that they, in so far as they rank high, evolved for themselves certain characteristics analogous to the Greek. The Roman artist achieved his great triumphs in externals. He perfected the art of narrative, historical sculpture, which must always have the same rank, compared with the sculpture of the imagination, as is taken in literature by historical annals compared with, let us say, the epic. For that very reason it is popular, because the people can understand it, and give names to the persons represented. It is simple reading, and does not tire the brain. Rome perfected[2] the "continuous" treatment, enabling the stages of the story, told in relief, to be easily connected by the spectator; and Renaissance art, doubtless for excellent reasons, rejected this aid to the understanding as soon as it could. Rome

[1] Their kinship lies, as I have said above, in their sense of the true value of the human form as a whole.

[2] It is a mistake to suppose that this method was invented by the Romans; it goes back to the Hellenistic period at least.

cultivated largeness of scale rather than of style, and perpetrated the crime of decorating enormous columns with a constructionally meaningless twining band of reliefs, the details of which are invisible except in the lowest windings.[1] The technical improvements which the Roman made in the art were all in the direction of breaking down the barrier between sculpture and painting; and the best Renaissance sculptors, after they had seen the full development of the tendency in Ghiberti's "Gates of Paradise," or Donatello's reliefs of the Miracles of St. Anthony at Padua, rightly decided that the picturesque was not the province of sculpture. Michelangelo's tendency towards the picturesque is one of his sins against knowledge.

In modern times we are aware of a new attempt to give "atmosphere" to sculpture; and we are in danger of forgetting that, if it is true that "there is only one art," all methods are not therefore legitimate irrespective of the medium in which the artist is working. The phrase means merely that certain principles of the rendering of the beautiful are equally sound in all the various branches of art.

But, when we deny to Roman sculpture the high rank which has been claimed for it, it will be retorted that great sculptors like Michelangelo expressed enthusiastic admiration for the work of the Column of Trajan; surely it is impertinent to set up our opinions against theirs on such a matter. Yet I have heard a sculptor of great talent declare that he pre-

[1] It is true that anciently the high buildings of Trajan's Forum must have provided points of view no longer available; but this fact furnishes an excuse for the artistic error, not a justification.

ferred to a Greek coin of the finest style a florid and pretentious imitation made by an Italian in the seventeenth century. The Italian work had certain tricks and graces that captivated his eye for the moment. Michelangelo himself is reported by Vasari (with how much truth, it must be admitted, we do not know) to have hailed a medal, one of the most tasteless of the productions of Cesati, as the crowning achievement of art. Nothing is more misleading than the casual and possibly misreported utterance of an artist on such a subject. He is attracted by some dexterous turn, by some touch of pleasing fancy; he notices some passage conveying a lesson which the sculptor would do well to learn; and his passing word is given by his hearers a much wider application than, very possibly, he would wish. No one with eyes can deny the great technical qualities of much Roman sculpture; but that should not blind us to its great defect—the lack of self-control, of the sobriety and severity which is the character of Greek art. The Romans' great technical power became a tyrant, and compelled them to seek effects which were unsuited to the medium in which they were working.

The selection of Roman sculpture in this volume cannot be called properly representative of the school; but our first object is not historical. The works fall, broadly speaking, into two classes, according as the Greek element or the Roman is dominant. At the extreme of the former class one may place the Antinoüs Mondragone (Pl. 64); at the extreme of the other, the relief from the Arch of Titus (Pl. 60), or the Vestal Virgin (Pl. 66). On the

border between the two stand works like the Resting Mercury (Pl. 59).

The superb Augustus of Primaporta (Pl. 55) is well fitted to lead off the series of Roman sculptures, both by its subject and by its quality. The portrait is not realistic. The somewhat sickly physique of the man is disguised under his imperial dignity, and the only perceptible indications of it are in the sensitive mouth and melancholy eyes. The treatment of the dress and cuirass shows considerable virtuosity. The distinction of the various textures—the fine tunic under the cuirass, the leather straps and fringes, the heavy folds of the paludamentum, the hard brilliancy of the metal breastplate —is wonderful. But there is a note of affectation in the manner in which the paludamentum is arranged so as to contrast by its cross-folds with the otherwise prevailing vertical lines. In some ways the most characteristic feature of the statue is the symbolism and allegory which we see here already in full play. There is a personal reference in the sphinx on the shoulder-straps (for Augustus used a sphinx as his signet), a frigid political allegory in the decoration of the cuirass, and an "historical" allusion to the descent of the Julian house from Venus in the little dolphin-riding Eros. The decoration of the cuirass, however, if we can ignore its symbolism, is beautiful, and shows that judicious disposition of ornament over broad open spaces of which the Roman artists were soon to lose the secret.

The Altar of the Augustan Peace remains to us in a number of fragments scattered among various museums, and, for the most part, in sadly mutilated

condition. Some, however, of those which have not been restored are of singular beauty. The dignity of some of the individual figures, like the personification of the Roman Senate (Pl. 56) has not been surpassed, although one feels that this figure is the descendant of a long line, beginning with the magistrates who, on the frieze of the Parthenon, stand awaiting the arrival of the Panathenaic procession. In the matter of technique, we notice the deliberately sought pictorial effect, the careful disposition of the projecting masses so as to give strong contrasts of light and shadow, the placing of a profile head in very low relief close to one in high projection, so as to produce the illusion of depth. This last trick will be carried to its greatest refinement towards the end of the century, and copied by artists of the Renaissance like Donatello, or the sculptor of the reliefs from the Tabernacle of Sixtus IV in the crypt of St. Peter's. It has been well remarked that the figures of the friezes "appear chiselled at varying depths out of the block whose original level is indicated by the projecting upper and lower edges." The old background, upon which the figures stood out in contrast, disappears. The idea is to get rid of the stone background, to suggest that the figures stand with only the air between and behind them, to give them "atmosphere." If this could ever be done with complete success, it would be justifiable. But it is not possible, and only leads to the use of artifices, like those with which Ghiberti's "Gates of Paradise" have made us familiar, worthy rather of the stage-carpenter than of the sculptor. Such is the danger of ignoring the possibilities of the material in which an artist works.

Some idea of the sculptural adornment of the walls of Roman palaces in the first century of our era may be gained from the so-called "Hellenistic" reliefs of the class to which the Paris and Oenone of Plate 57 and the Perseus and Andromeda of Plate 58 belong. The dating of works like these is a matter of great difficulty, but there is considerable justification for removing them from the province of Greek sculpture proper. At the same time they do not show the features most characteristic of Roman art. Something, perhaps, in the composition and lighting of the Perseus relief is more Roman than Greek; and the study of pose and of decorative effect, rather than of inner significance, in the Paris and Oenone seems characteristic of the time to which we attribute the works. The composition of the latter is noteworthy. The figure of Oenone, though on a smaller scale and in the background, is thrown into prominence by its place in the centre of the composition, and by its pose, which at once commands attention. Thus this smaller figure gives the key-note of the situation. A less skilful artist would have failed to harmonize this apparent contradiction between the external and internal relations of the two chief figures.

The Perseus and Andromeda relief of the Capitoline Museum (Pl. 58) is distinguished by supreme gracefulness; the attitude of Andromeda—note the wonderful curve of her left side, and the use made of light and shade there—is perhaps even a little affected. The artist has, of course, no notion of realism. It is probable, indeed, that he took as his model a dancing figure from some other work of art;

this at least seems to be indicated by the treatment of the drapery. The rough conventional rendering of the rock enhances the studied grace of the figure.

One of the most brilliant products of Graeco-Roman art is the famous Resting Mercury of Herculaneum (Pl. 59). It is probable that the motive goes back even to the fourth century, and was originated by Lysippus or by one of his pupils; but the spirit of this beautiful bronze belongs to a later period. It has nothing of the grand style, nor, except for the winged sandals, and the caduceus which he once held in his left hand, is there anything to suggest the god. The artist has captured, magically, the attitude of a messenger resting on his journey. He has but just sat down, and in a moment will draw back his right leg, which rests so lightly with its heel upon the ground, and rise to proceed. Brilliant finish and a motive so eminently pleasing make it perhaps the most successful of all academic sculptures.

The works of the Roman period so far considered belong to the first stage of Imperial Roman sculpture. The art has not yet, so to speak, got into its stride. In decoration and composition, where it is not wholly Greek, it shows signs of hesitancy; the debt to Greek art is throughout more obvious than the originality of the Roman sculptor. But when we come to the Flavian age, the golden age of Roman art, we find not a few monuments which prove the establishment of an independent school. Two specimens must suffice to illustrate this fact. It must be quite obvious to any one who has studied the development of ancient sculpture that nothing

like the panels (Pl. 60) representing the triumphal procession of Titus after the capture of Jerusalem was produced by the Greeks. All the traditions of Greek relief are thrown to the winds by the artist. There was a convention by which the figures were silhouetted against a flat background. All the Greek artist's skill was devoted to modelling the raised portions, and especially treating the junction of raised surface and background, with sufficient subtlety to suggest, without however attempting to produce the illusion of, the round. The Greek, it cannot too often be repeated, never forgot the conditions imposed by the material in which he was working. The Roman, on the other hand, with the downrightness characteristic of his race, said to himself, or felt more or less without formulating it: "The background in nature does not exist as a flat wall; what I have to do, therefore, is to try and suggest the circumambient air in which in nature the figures move, and reduce to its lowest terms the conven tional background necessitated by the material. I must conceive of the figures as, so to speak, already existing in the stone, and hew away the surrounding parts, replacing them by atmosphere. In the case of sculpture in the round, there seems nothing unreasonable in such a conception; but in the case of relief, where the work is mainly in two dimensions, and the third dimension only comes into play to a limited extent, I am face to face with an insuperable difficulty. The best I can do is by a subtle use of varying planes, calculated with the nicest consideration of the incidence of light, of the natural illumination, to produce the illusion of depth and recession."

In other words, the artist declares war on his material. The first stages of the struggle are all in his favour. There can be no doubt of the wonderful effectiveness of the panels from the Arch of Titus. In spite of their obvious faults of drawing, we have here real movement and life, undisturbed by any preconceived notions of symmetry and arrangement. But in a very little time the straining after illusion ruins the art. Illusion is not the legitimate object of any art, and the school that makes illusion its chief end sacrifices the much more vital element of imagination.

In this Flavian period portraiture is also at its best. Our example represents (Pl. 61) a physician of the Haterian family and his wife. No portrait of any period, carved or painted, surpasses these in a certain quality of unassuming dignity. In the rendering without any fuss or swagger, uncharged by any intensity of imagination, of the personality of a Roman gentleman and lady, they remind us of the portraits of the Brescian school of painting, as represented especially by Giambattista Moroni, and as contrasted, let us say, with the intensely imaginative portraits of the school of Giorgione.

With the reign of Trajan we enter on the decline of Roman sculpture in relief, although it is to that Emperor that we owe the monument of which most people think first when Roman sculpture is mentioned. It has already been said that the scheme of the decoration of Trajan's column is unsatisfactory. If it produced a good effect, we might forgive the offence against any preconceived rules of decoration or composition. Here and there the artist has struck out a fine figure, or an effective group, but they are

like fine lines or reminiscences of a nobler original in a dreary narrative poem. Studied in photographs, or casts, or with the help of a scaffolding, they tell their tale, the narrative of Trajan's campaigns; but the story, unillumined by imagination, is interesting solely from an antiquarian point of view. It is told by means of the "continuous method," a connexion being maintained between the successive scenes either by the actual overlapping of the groups, or by a continuous background. When employed with skill and restraint, this method is often effective; but its inartistic possibilities are evident when we seek to disentangle the distressing jumble of figures characteristic of later Roman sarcophagi.

Apart from the reminiscences already indicated, there are few traces in Roman sculpture, from this time onward, of the grand style. It is curious, for grandeur is the note of the architecture which the sculpture was used to decorate. Taken by themselves, and without reference to their actual size, panels such as those from Trajan's Arch at Beneventum have less largeness of style than many ivory panels of a few square inches in area. Some isolated figures in the round, however, and some fragmentary reliefs are informed by a nobler spirit. The captive barbarian woman, the so-called "Thusnelda" (Pl. 62), which recent criticism assigns to the time of Trajan, is an instance. Probably, in its original position—for its fine columnar pose suggests that it was calculated with reference to some architectural design—it was even more impressive than now. But, taken as it is, it shows that sympathetic handling of the subject which

we noticed in the Dying Gaul, combined with a keen appreciation of its possibilities in the direction of artistic effect. Look at the careful study of the beautiful, if somewhat sullen, features, of the powerfully built figure, of the arms and breast, so well developed, but lacking the refinement of form produced in woman by civilization. The stolid grief of the captive is expressed not merely in her face, but in the extraordinary immobility of her pose. To compare her, as some critics have done, with the Maidens of the Erechtheum (Pl. 21), is to misunderstand the whole matter, since the motives of the two works are radically different. The Greek statue is a support for a superincumbent weight; the figure is full of elasticity; the eye of the beholder is led upwards. The captive woman supports no weight but her own sorrow; the rhythm of her figure leads downwards.

A relief (Pl. 63) representing an Emperor and his retinue passing before a temple has been claimed by some for the principate of Trajan, by others for his successor. The latest writer on the subject,[1] has shown that Thorwaldsen, who restored the Emperor's head with Trajan's features, may very well have been right. In any case, we have an admirable specimen of Roman relief. There is no straining after effect, but merely a quite successful attempt to render a stately procession of dignified figures. Less than half of the relief is preserved, but the composition seems to have been a simple scheme of horizontal and vertical lines. One of the former, the line of heads,

[1] A. J. B. Wace, *Papers of the British School at Rome*, vol. iv. p. 247 f.

is judiciously varied so as to avoid the isocephalism of the Greek tradition which demanded that the heads of all the figures should be on a level. Depth, according to the Roman method, is given by recessing the planes in which the different heads are placed. One archaism the artist still clings to; while the heads are in profile, the bodies are nearly to the front.

It is by the creation of the Antinoüs type (Pl. 64) that the age of Hadrian is mainly characterized for good or evil in the history of sculpture. It is not easy to estimate the value of this creation aright. The beauty of the various representations of Hadrian's favourite cannot be questioned, but to regard it as beauty of a high type is surely to ignore the lesson not merely of Greek, but of later Italian sculpture. A certain degree of imagination was required to realize the conception, but a morbid atmosphere pervades all the renderings of it. It is not that the beauty of the face is effeminate; effeminacy is in no sense the word required, and if it were, the effeminacy of the "Praxitelean" Apollo-type, even in its most diluted form, does not actively offend. In criticizing a work of art, it is easy to confuse the issues if we bring objections drawn from conventional morality to bear on the subject. But in this case criticism, based on purely artistic considerations, entirely confirms what is historically recorded of the subject. In other words, the artistic representation of Antinoüs is sufficient in itself to refute any attempt to rewrite his history in a form more acceptable to modern morality. That is a fact independent of the judgment of what is right or

wrong. If evidence were necessary to show the lack of the higher imagination in the sculptors of this day, we should find it in the fact that, to produce anything original in the imaginative sphere, they needed titillation of this unpleasant kind. The "Thusnelda" so much praised above may be quoted against this judgment; but it may be replied that, impressive as she may be, it does not require the highest kind of imagination to conjure up the grief of a barbarian captive.

And yet, in spite of all, the Antinoüs type, as exemplified in the Mondragone head (Pl. 64), remains a masterpiece in its expression of sullen beauty and melancholy; not indeed melancholy of a high intellectual type, but a kind of weariness of the flesh. We are spared the offensively sensual rendering of the body which is seen, for instance, in the relief in the Villa Albani. The head, therefore, works its full effect of contradictory impressions. At one moment it trembles on the verge of prettiness; at the next it is saved by a certain indefinable dignity, and we feel that this youth was really capable of dying for his master. The hair, carved in distinct, deeply undercut strands, seems heavy with unguent, and yet this is no mere fop. Works like this, which just fail of true greatness, are among the most fascinating.

This type and the "Thusnelda," by virtue of their ideal character, stand apart from all other works of Roman sculpture. The artists of the succeeding periods were less ambitious. In the age of the Antonines we have the column of Marcus Aurelius, carrying on the tradition of the column

of Trajan, and exaggerating its faults to an almost grotesque degree. The famous slab representing the rain-god pouring rain on the contending armies shows how utterly incapable the artists of the time were of choosing a subject suitable to sculpture, or—what comes to the same thing—of rendering an unsuitable subject by appropriate symbolism. The decline of art is equally well shown by the panels (partly in the Palazzo de' Conservatori, partly on the attica of the Arch of Constantine) which come from an Arch of Marcus Aurelius. Contrasted with such a relief as that of Trajan and his suite (Pl. 63), they are small and restless in style, and when reduced could, like the Beneventum reliefs, easily be mistaken for small carvings. Nothing which has a touch of the grand style suffers thus from reduction.

In portraiture of a realistic kind the Romans long maintained something like the level which we have seen them achieve in the busts of the Haterii. The Caracalla of Naples (Pl. 65) and the Vestal Virgin from the Roman Forum (Pl. 66) compel equal admiration by their directness of purpose. It is the same methods of keen observation and unaffected execution that enable the artist to express the brutal force of the Emperor and the calm dignity of the Roman lady. The Vestal, kindly, dignified but not distinctively intellectual or imaginative, is unsurpassed, as the embodiment of high religious office, by any figure that the artists of the Renaissance were able to produce.

Our survey of the Roman age must close with an example from an artistic group which has only lately been brought into prominence by the studies

of Josef Strzygowski. This is one—the best—of the figures from the recently published but already famous sarcophagus in the Cook collection at Richmond (Pl. 67). It is probably of the third century, and is, as we have already seen (p. 32), a continuation of a traditional type of draped female figure. Purely decorative as its purpose seems to be, it is none the less full of life and naturalness. This is not the place to discuss the position of works of this kind in the history of art, or to decide how far they bear out the theory[1] which sees in Eastern influence at this time a determining factor in the development of form and decoration. Whether Syria, or Rome, or (as seems most probable) some city like Seleucia on the southern coast of Asia Minor, was the source of such works as the Cook sarcophagus, the important fact is that these figures are not merely the last bloom of a decaying art, but contain the germs of new life. They point not backwards, but forwards to the thirteenth century; they are not so much classical as modern in feeling. Yet they seem to have pointed for nine or ten centuries in vain; and it is probable, nay certain, that Northern sculptors, so far as they sought inspiration from ancient models, found it not in these but in other works of the Roman age.

[1] The champion of this theory, is, as I have indicated, Josef Strzygowski. His position is perhaps best stated in the Introduction to his *Orient oder Rom* (Leipzig, 1901); but it has been developed in considerable detail since then.

PART III

SCULPTURE, like the other arts, is merely one form of the interpretation of nature, and a test analogous to that which Matthew Arnold applied to poetry may also serve for sculpture. Distinguishing the talent of Eugénie de Guérin from her brother's, he says: "She never, indeed, expresses herself without grace and intelligence; but her words, when she speaks of the life and appearances of nature, are in general but intellectual signs; they are not like her brother's —symbols equivalent with the thing symbolized. They bring the notion of the thing described to the mind, they do not bring the feeling of it to the imagination." So too with sculpture, when it is not felt to be the natural vehicle for the expression of ideas; and this seems to be particularly true of the sculpture of the Middle Ages, before the early Renaissance in the thirteenth, or, let us say, in the second half of the twelfth century. So far as the actual representation of living forms is concerned, the appeal in this early work is purely to the intellect. It may thus reveal aspirations of a religious nature which excite our sympathy; but this is accidental, and not essential, to the representation of the human form which the artist gives us. In great sculpture, on the other hand, we feel at once that the artist, by the mere form that he sets before us, has made

a revelation of something new; the human body, seen through his eyes, becomes the symbol of a reality hitherto but dimly, if at all, perceived.

Why the faculty of expressing ideas in sculpture in such a way as to touch the imagination by an appeal to the sense of form should have lain dormant for some ten centuries is a question into which the writer of stray observations such as these may be excused from entering. Nor need he attempt to explain why it was just in a particular part of France, and more or less coincidently with the reign of Philip Augustus (1180–1214) that the real awakening came. A new spirit had begun to find its way into the old Romanesque type in the first half of the century. "We can never insist too strongly on the rôle which France played at this epoch in Christendom, not only through her knights and her crusaders—*gesta Dei per Francos*—but through her theologians and her professors, her *trouvères* and her artisans. The twelfth century is the time when she gives to the Church St. Bernard and Abélard, Honorius d'Autun and Pierre le Vénérable, Hugues de Saint Victor and Pierre de Troyes; the time also when, weary of the Romanesque style, she creates the new style on which the Italian Renaissance imposed the incorrect and injurious name of Gothic, but which the Middle Ages, better informed, called by its true name, *opus francigenum*, the French style, born in the Ile-de-France."[1] Doubtless the wonderful expansion of France proper under Philip Augustus infused new energy into the national art.

[1] Paul Perdrizet, *Étude sur le Speculum Humanae Salvationis* (1908), pp. 122, 123.

Further, as we have just seen, it is precisely in that part of the country which, as Ruskin insists, is the real country of the French, where they are Frenchmen, not Limousins, Auvergnats, Bretons, Burgundians, Normans, or Flemings, that the most splendid bloom of Gothic sculpture is to be seen in the thirteenth century. In England the revival of sculpture was apparently due almost entirely to French influence. Unfortunately the plastic decoration of our English churches has suffered so severely from religious fanaticism or neglect, that it is difficult to find anything to put beside French work, or, when found, to prove that it is of purely native origin. The best work of the thirteenth century in Spain, as at Burgos, seems to be even more clearly inspired by French art, if not actually executed by French hands. In much sculpture of the thirteenth century from German churches there can be no doubt of the dominating French influence. But where the German artist did not feel that he had to improve on a French original, and relied rather on his own inspiration and sense of style, he produced statues, like those at Naumburg, of a simple unaffected dignity, which even the grotesque ugliness of some of his models fails to disturb.

To begin then with the district in which "Gothic" sculpture reached its highest development, we find that the emancipation of figure sculpture from undivided service to architecture began about the middle of the twelfth century. Without this emancipation the art could never have shaken off the bonds of a purely hieratic tradition; it would have remained merely decorative. The most famous and

characteristic works of this early period are the figures of the Portail Royal of Chartres. But it is not until the beginning of the next century that statues are produced which can be regarded as masterpieces in themselves, apart from their fitness as architectural decoration. By this it must not be understood that compositions like the façades of Paris, Amiens, and Reims, or the lateral doors of Chartres, do not present a true harmony between sculpture and architecture. Only of the porches of Reims has it been remarked that the decoration shows some lack of unity; and this is not disconnected with the fact that many of the figures possess extraordinary individuality of expression. The artist, in endeavouring to individualize the figures, to impart more expression to the type, began to be neglectful of the function which each of his statues had to perform in the whole scheme of decoration.

For our present purpose we take a few typical examples of French Gothic sculpture. We must pass over some splendid works, and merely mention the famous, if somewhat over-praised, Dormition (or, less probably, Resurrection) and Coronation of the Virgin in the tympanum of Notre Dame de Paris.

The "Beau Christ," the noble figure from the pillar of the central Porch of Amiens (Pl. 68) belongs to the first half of the century, and may in fact be dated about 1220–25. It leaves on the mind no complex impression; it conveys no elaborate intellectual message; it excites the imagination merely by its combination of grandeur with simplicity. No statue of Greek or Italian origin affects us in the

same way. In common with all work of its time, it owes little of its effect to its material, which, though doubtless once coloured, admits of no delicate surface finish, so that the artist has to trust to the disposition of weight and mass and to the cast of his drapery.

From the grave but benignant majesty of such a figure it is a long way—must we say descent?—to the captivating grace of the "Vierge Dorée" (Pl. 71). "Everybody," writes Ruskin, "must like the pretty French Madonna . . . with her head a little aside, and her nimbus switched a little aside too, like a becoming bonnet. A Madonna in decadence she is, though, for all, or rather by reason of all, her prettiness, and her gay soubrette's smile." Contrasted with the majesty of such a figure as the Christ, the Virgin may seem, perhaps, a little conscious of her charm, a little worldly. But of offensive affectation she has no more than the quaintly smiling angel of the Annunciation at Reims (Pl. 69). Towards the end of the century—for the "soubrette" dates from about 1288—we may admit that the influence of the court may have made itself felt on French art. But this Virgin is not decadent in the sense that there is any unhealthiness or sign of decay in her. At no period did the French idea of the Virgin make her, like the Christ, an embodiment of majesty. The French artist would have found his ideal in Desiderio da Settignano rather than in Michelangelo.

In the statues of the porches of the façade of Reims, which were begun about the middle of the century, the tendency, as we have said, is to characterization, often at the expense of decorative harmony. The artist is obviously searching about

for fine, expressive models, which will enable him to make his individual figures interesting. The two figures called the Visitation (Pl. 69) do not really make a group; neither do they properly complement each other, nor is each complete without the other. They have a further peculiarity in that, in the manner of their draping, and also in certain other respects, they show a very strong classical inspiration. They are not quite alone among the Reims sculptures in this respect; but in them the classical feeling is more than a mere reminiscence. In fact, there can be no doubt that the sculptor of the Virgin worked from some statue, or from a drawing of a statue, of the type of the "Matron of Herculaneum"; and this, as we have already seen, descends from a Greek prototype.[1]

The figures of the Visitation and Annunciation are beautiful; but still more beautiful and more fresh in its pure Gothic refinement is the Queen of Sheba (Pl. 70) on the buttress between the left and central doors. Her head may be compared, not unfavourably, with fine Greek work of the fourth century. Indeed, the low crown resting on the heavy mass of hair, which throws mysterious shadow on the beautiful cheek and neck, in certain lights almost makes the impression of some Graeco-Asiatic goddess of the Underworld. But this accidental effect is mitigated by the absence of all gloom from the serene and lovely face. The fine long lines of the clinging drapery, the low waist, the noble poise of

[1] Max Hasak, in his book on German sculpture of the thirteenth century, maintains that the Reims Visitation is of Renaissance date. I do not think that his low estimate of the quality of this group has met with any general acceptance.

the head, are characteristic of a large class of Gothic figures of the time.

In England, for instance, in some of the figures on the façade of Wells (1220–42), there is perceptible an aspiration towards such a rendering of the female form; but the Englishman fails to attain the fine rhythm of the French sculptor. Nevertheless, such a group as is formed by the three female figures from the upper tier (Pl. 76)[1] cannot easily be surpassed in decorative effect, faulty though each may be when taken singly. The extraordinary elongation of the central figure is a relic of the French manner of the twelfth century, as seen at Chartres, at Le Mans, in the statues from Corbeil at St. Denis, or in the Solomon and Queen of Sheba of Rochester Cathedral. On the Continent, at the time when the Wells figure was made, this mannerism had been refined down to what we see in the Queen of Sheba at Reims, or the Church and Synagogue of Strassburg (Pl. 72). The Wells group has obviously been arranged so that, with the tall figure in the middle, the maximum of decorative balance should be attained.

The sculptures of the Angel Choir at Lincoln are the most famous and on the whole the best works of English sculpture of the later thirteenth century. They date, probably, for the most part, from the time of Bishop Richard de Gravesend (1258–79). To these carvings, at least, no one will deny a peculiarly

[1] This group is sufficiently typical of the Wells sculpture; of other figures, which are in themselves finer, it seems impossible to obtain satisfactory illustrations. Among the most original figures are those from the Resurrection series. Messrs. Hope and Lethaby's publication of the Wells imagery in *Archaeologia*, vol. lix., should be consulted.

English character. Two or three hands have been distinguished in the work, and one of them, who is responsible for the Angel with Adam and Eve (Pl. 77) and his counterpart on the opposite side of the Choir, is generally admitted to be superior in technique as well as in power of conception to the others. Comparatively late in the century as this sculpture must be dated, it shows no signs of decadence, none of the mere fancifulness which had already begun to find its way into the more purely architectural carver's decoration.[1]

The images at Strassburg, at Bamberg, and at Naumburg exhibit three different phases of German sculpture of the thirteenth century. At Strassburg, as we might expect, French influence is so strong that it is perhaps unreasonable to call the lovely figures of the Church and the Synagogue (Pl. 72) German work at all. At Bamberg, on the other hand, we have a German copying French motives and betraying his national peculiarities in every stroke of his chisel. The figures of the Visitation show this most obviously when compared with those at Reims which suggested them, and which some German critics have declared to be inferior in character. This estimate has not, I think, been confirmed outside Germany. The Elizabeth (Pl. 75) of the German artist is a splendid, pathetic figure, built up like a Doric column; she stands majestically, like the "Thusnelda" and, one feels, would walk with a slow and heavy tread. But it has been rightly

[1] See Mr. E. S. Prior's remarks in his *History of Gothic Art in England*, p. 285. It is satisfactory to know that English sculpture is at last to be dealt with, in a volume on a scale worthy of the subject, by Messrs. Prior and Arthur Gardner.

remarked that she does not show the same significance in her gestures as her prototype at Reims. What is more, we can see in her face, lined with age, in the restless folds of her drapery, in the straining after expressiveness, the first signs of the unimaginative realism and the lack of reserve which are characteristic of so much of the later German art.

At Naumburg, on the other hand, we need not be troubled with French comparisons. Nor is there any justification for the view that the artists have consciously fused classical forms with their own creative impulse. The statues of the Naumburg Founders (Pls. 73, 74), even though the sculptors who made them may have been to school in France, are purely German for the most part in motive as well as in feeling. Only two have any claim to comeliness of features; and of these the Countess Gerburg (Pl. 74) has also grace of figure. That, together with the pleasing gesture of the hand occupied with her robe, is what makes one, at first sight, see a resemblance to French work.[1] Still, even if we admit that the gesture is borrowed, the spirit of the work remains purely German. The same hand, or at any rate the same workshop, must be responsible for her and for the Abbess Adelheid—typical German abbess, with heavy form and over-serious, worried expression—or for the amiably grinning and comical Regelindis. The

[1] Dehio, who recognizes French influence generally in German art of the thirteenth century, writes of the Naumburg sculptor (*Handbuch der deutschen Kunstdenkmäler*, vol. i. p. 27): "He has stripped himself of all conventionality; he faces Nature with open eyes, but with complete artistic freedom; and with equal freedom has he wrought for himself, out of his French schooling, a personal style of his own, a realism wedded to unaffected sculptural dignity."

realism of all these effigies is quite uncompromising. Gerburg and Uta must have been extremely good-looking to come off as well as they have. The admirable effect is in no small degree due to their pose. Ekkehard (Pl. 73) stands like a rock, holding in his left hand the hilt of his great sword, point to ground, and lifting with his right the strap of his shield. His wife, Uta, holds her mantle up, half hiding her face, not in coy pretence, but rather like a Hera drawing her veil before Zeus. Everywhere effective use is made of the strong vertical lines of the heavy drapery, which is treated with the minimum of artificiality. And in all there is no trace of affectation; it is honest, serious native art, with which all the German sculpture of the following centuries cannot stand comparison. It is only necessary to contrast the unaffected forcefulness of Ekkehard with the plebeian swagger of Vischer's King Arthur at Innsbruck, to see wherein it is that the little-known thirteenth-century master surpasses his much more popular successor.

Every one who has looked at all upon mediaeval sculpture realises that, perhaps even more than Greek sculpture, it is essentially religious in character. But another element in the work of the thirteenth century is more likely to escape notice, and that is its aristocratic quality. This is true even of figures, like some of those at Naumburg, which lack certain external refinements[1] which we are accustomed to associate with aristocracy. The quality is also characteristic

[1] Schmarsow says aptly that Ekkehard (see Pl. 73) reminds one of a seventeenth-century Netherlander, say a councillor of Amsterdam: good-humoured, jovial, but energetic, strong-willed, and *conscious of his race*. Modern democracy is conscious of anything but that.

of the greatest works of the Greek and Italian schools. The Greek may have conceived his ideal subject for sculpture as the καλὸς κἀγαθός; the Italian sought to express *virtù*, the dominating personality which makes a man, for good or evil, superior to his fellows. The sculptor of the thirteenth century also had his ideal, though it is more difficult to find a word for it. He had, a French critic has remarked, the sense of race; his ideal is the quintessence of the national qualities, and these he naturally finds in his rulers. It is of course unnecessary to insist that the word aristocratic, as I have used it, is not to be understood in the vulgar political sense. The Republic of Florence and the Democracy of Athens were no less aristocratic, in the proper sense of the word, than France or Germany in the thirteenth century. But modern democracy does not allow of the repose in which alone the fully developed human form expresses itself, not merely as strong but as beautiful. Rodin's Penseur or Meunier's Mower excites admiration chiefly, if not entirely, by an intellectual appeal. Of formal beauty they have as much, perhaps, as the grotesque devils of Notre Dame. In this sense they are quite in keeping with the tendency of modern democracy to ignore individual character and distinction for good or bad, and to replace personal by collective force. As Strzygowski has pointed out, the tendency of modern art must be to seek its inspiration outside mankind; for inspiration cannot be drawn from a machine as such. Therefore man has now, in contrast with the Greeks, created an entirely new means of expression in landscape, and we have recourse to external nature, not to the human form. But for this the

brush is necessary, not the chisel. "From this standpoint we must say: Sculpture is dead, long live Painting! Humanity is dead, long live Nature."[1]

Now the modern artists who render the human form in stone or bronze may have discovered, or may be on the point of discovering, a means to harmonize the contents of their art with the medium at their disposal. But the impression which they make on the detached observer is that they are groping for their way on the dim borderland between painting and sculpture. The period of the Renaissance is the last in which the sculptor, so to speak, had his chance; in which he found his province clearly defined. The attempt which the last and greatest of Italian sculptors made to break down the barriers of his art was the undoing, if not of himself, yet of all who came under his spell. It is with the Renaissance, therefore, that our selection of masterpieces must be brought to an end. And it is Italy that is the source of nearly all of them that remain. The qualities of vigorous realism, of decorative value, seriousness and good intention, which distinguish German sculpture of the Renaissance, do not compensate for its lack of refinement and imagination. Among northern masterpieces a place may be claimed for the images made for Champmol by Claus Sluter and his assistants, at the end of the fourteenth century. But Sluter's most striking quality, his realism, is rather that of the artist who goes into the slums to find interesting ruffians or picturesque Jews, and reproduces them with photographic fidelity of detail, but without organic truth; and when, as in the Virgin of

[1] Strzygowski, *Die bildende Kunst der Gegenwart*, p. 99.

Champmol, he attempts a religious motive, the result is affected and theatrical. Sluter's finest work is the kneeling figure of his patron Philippe le Hardi. It has strength and dignity, disturbed only by the tendency to play with the folds of the robe as they fall over the plinth. Sluter represents in sculpture the realistic revival which made itself felt in all French art in his time. We are only just beginning to appreciate the effect of this revival not only in France, but also in Italy. Just as in the art of illuminating manuscripts the French and Flemish artists employed by Jean, Duc de Berri, were a generation in advance of their Italian fellows; so Sluter and the other Flemings who came south with him to Dijon were masters of a technique, and had an eye for natural detail, which it would be impossible to find in a contemporary Italian. Whether the Burgundian school of sculpture exercised any direct influence on Italian art is another and more difficult question.

The Gothic traditions, to which Sluter and his school gave a new life and a new direction, hardly outlasted the fifteenth century. But slight, though eminently pleasing, traces of them are perceptible in such an entirely admirable work as the St. Martha of Troyes—the *chef d'œuvre* of the local school, and to be dated, it would seem, early in the sixteenth century (Pl. 78). Later French sculpture can show nothing approaching the grave yet tender beauty of this figure; it is the last word of the native French art unspoilt by Italian influence.

PART IV

TO Italy itself we have now to return and note some phases of the art in its development from the second half of the thirteenth century to the middle of the sixteenth. Development, however, is hardly the word, until we reach the beginning of the quattrocento. For the early Renaissance, with which the name of Niccolò of Apulia, commonly known as Niccolò Pisano (Pl. 79), is associated, was really abortive, and for the whole of the fourteenth century sculpture, like Italian painting outside some North Italian cities (Padua and Verona, for instance), seems to have stood still. It is hardly for us to explain this fact here; but the circumstances under which Niccolò worked are significant.[1] The evidence as to his origin now hardly admits of dispute. The son of an Apulian, he must have grown up under the influence of those sculptors who flourished in Southern Italy under the brilliant patronage of Frederick II. Of their work the "Mater Ecclesia"—for so the head, commonly supposed to be the portrait of a lady, on the pulpit at Ravello, has recently with probability been called—or the well-known busts at Capua, are typical instances. In the south too, we are told, he must have seen, as at Castel del Monte, that French

[1] On this subject the section in Michel's *Histoire de l'Art* is exceedingly well worth reading.

style of architecture which betrays itself in certain details of his pulpits. Perhaps he came North, it is suggested, to work on the castle which Frederick caused to be built at Prato; anyhow, he settled at Pisa. His was evidently an unusually sympathetic and receptive nature. Both in the South and in his new home remains of late Roman art must have been more plentiful than they are now. The Campo Santo at Pisa still contains ancient sculptures which demonstrably provided him with ideas. He was doubtless fascinated by certain qualities, of dignity in single figures, of dramatic interest in the compositions, which still linger on in the later Roman sarcophagi. So he borrowed frankly what he thought good, and combined the Roman and the French elements with certain others, partly Lombard, partly Byzantine, which he found present in the Tuscan art of the time. Yet it was no mere *centone* that he produced, for no artist has a more characteristic style. His success was due to the fact that he cared no whit for tradition. He would use, for instance, the dramatic force, of which he learned the secret from the Romans, to enliven scenes such as the Crucifixion, which tradition had reduced to a lifeless formula. His great service, indeed, was to make the language of sculpture once more a living language. But there was one thing which the models accessible to him did not teach, and that was the necessity of leaving out the superfluous. His Roman models crowded every inch of available space with figures. It was hardly to be expected that the exuberant imagination of this southerner would of itself learn restraint. If only Niccolò had known a

Greek tombstone of the fifth century B.C., or even that relief on a seventh-century sarcophagus at Ravenna, where the three Magi come hastening to the Madonna and her Son—five figures which tell their tale much better than the fifteen (with much assistance of horses and dogs) on Niccolò's pulpit at Siena!

Giovanni, Niccolò's brilliant son, followed in his father's footsteps. But he replaced his father's strength by a sort of feverish temper. Occasionally, as in some of his Sibyls and Prophets on the façade of the Duomo (so far as the originals remain), he rises to a great height; but in his reliefs the figures lack the dignity which might atone for the way in which they are hustled by the crowd. Yet not infrequently we are struck by single motives of peculiar sweetness, like the Virgin bending forward to peep at her Child's face, in the Nativity from the pulpit at Pistoia (Pl. 80). But he can carry the dramatic tendency to the degree of fury, and in the Massacre of the Innocents all restraint is thrown to the winds. When study of form and composition are ruthlessly sacrificed to dramatic excitement and passion, nothing can save the school from decay. It is the fashion to speak of Niccolò and his son as exerting an extraordinary influence on Italian art, as pioneers of the Renaissance in sculpture, corresponding to Cimabue or Duccio or Giotto in painting. But they were followed by a period of lethargy, from which Italian sculpture only revived at the beginning of the fifteenth century. The question arises: was that revival due to the example of Niccolò and his school? Was it not rather that the wave of naturalism, which

—proceeding perhaps from the North of the Alps—passed over Italy at this critical time, enabled the sculptors to see forms once more as they were, and not through the spectacles of tradition? Would the Tuscan art of the fifteenth century have been less splendid had Niccolò and his school never worked at Pisa and Siena? Would not Tuscany still have produced its Donatello and its della Quercia? Speculations as to the probable course of history, if some factor had not come into play, are idle; but it is sometimes worth remembering that artists whose work seems extraordinary for the date at which it was produced are not necessarily of great influence on the subsequent development of art. And it is also well to remember that in beauty and significance this early Italian sculpture will not bear comparison with French work of the thirteenth century.

The master who in Florentine sculpture marks most clearly the transition from Gothic to Renaissance methods is Lorenzo Ghiberti. His extraordinary reputation is due partly to the interesting story of the great competition for the decoration of the north door of the Baptistery, in which he was successful; partly to the fact that the later reliefs of the east door, the so-called "Gates of Paradise," are distinguished by an extraordinary facility of technique and picturesqueness of detail, which appeal strongly to every one who likes to see figures "stand out" and hear a story effectively told. These popular virtues—for they are virtues, when found in moderation—are allowed to atone for his tendency to theatrical display and for the superficiality of his sense of beauty and form. Why is it that in spite of his immense reputation

he did not influence the Florentine art of the next generation? Because his marvellous craftsmanship, his wealth of detail, the apparent movement of his scenes, his mastery of perspective, ineffectually cover a lack of ideas. He is really more satisfactory in the reliefs of the earlier doors, where he is continuing Andrea Pisano, than in the more ambitious later work. In this he carries the picturesque element in relief to an excess which makes his panels resemble nothing so much as the work of a stage carpenter or scene painter. The panel representing the death of Goliath (Pl. 81) lacks few of the qualities which would count for success at some popular London theatre.

Donatello (Pls. 82–86) is, after Leonardo da Vinci, the most fascinating figure in the history of Florentine art. He has been called a realist, but it still seems necessary to say that such words, when used without qualification, are apt to mislead. Everything he did is informed by his idea, and there is no one of his figures or portraits of which one can say: this is merely such and such a saint or person, or this is a portrait merely. It is at the same time a definite and characteristic expression of Donatello's individual genius and temperament, whether the force that seems to carry him away at the moment is the fascination of the ugly (as in the "Zuccone"), the passion for the picturesque (as in the miracle-reliefs at Padua), the delight in graceful and delicate form (as in the Annunciation of Santa Croce, Pl. 84), in the alert and elastic vigour of a Tuscan youth like his St. George (Pl. 82), or in the might of a personality like Niccolò da Uzzano (Pl. 85), or Gattamelata (Pl. 86),

or any of the dozen other motives that at once swayed him and were subject to his will. The objects represented become as much identified with Donatello as do the persons on the canvases of Titian or Velasquez or Rembrandt with those painters. Possibly the contemporary who in this respect comes nearest to him, though of course within a much smaller range, is Pisanello. The Veronese artist's medallic portraits especially show the same uncompromising, downright handling of the subject, extenuating nothing, but at the same time transfusing the whole with a spirit of nobility which marks the work at once as characteristic of the artist, and not merely a mechanical presentment of the sitter. In the sense that the forms thus created by great artists are forms more permanent and therefore "more real than living man," Donatello and the other giants of imaginative art are the true realists.

It is easy to find fault with this or that detail in Donatello's work. In one case he—or shall we say a pupil working after his designs?—sacrifices, like Giovanni Pisano, everything to the aim of rendering intense dramatic excitement. Take the bronze relief at Padua, where St. Anthony is shown causing an infant to speak. What could be more grotesquely out of harmony with the rest of the persons on the overcrowded stage—for a theatre is suggested both by the arrangement and by the whole character of the representation—than the monstrous figure which is attempting to balance itself on a plinth to the left? It is, to begin with, about one-seventh as tall again as the tallest of the other figures; and the drawing and attachment of the left leg are quite incompre-

hensible. Take, again, the Salome-relief (Pl. 83) from the font in S. Giovanni at Siena. Here we cannot complain of overcrowding; and of dramatic intensity it would be difficult, in the whole range of sculpture, to find a more wonderful instance. The relief shows the same extraordinary power of seizing the "momentary" as, for instance, does the portrait of Niccolò da Uzzano. Note how the figure of the dancing Salome, which must the moment before have been the chief object of attention, has suddenly sunk into complete insignificance. It takes consideration to recognise in her more than one of the ordinary spectators. But, with all this, the relief is no less an excellent example of the mistaken attempt to give depth by means of the trick of interposing half figures or heads rising above walls in the background. Here is the influence of the Roman confusion between the methods of sculpture and painting at work again. In this case the artist works as naively as our own pre-Raphaelites, who represent the details of a far distance as clearly as those of the foreground. The attempt to give atmosphere to this relief might have been more successful had Donatello been careful to make the stones in the more distant walls not merely smaller, but also less distinct than those nearer to the spectator.

Donatello has hardly a trace of the Gothic spirit. Even in the religious motives, which he adopted from his predecessors, he innovates solely by, as it were, pouring life into the stiffened limbs of the fourteenth-century tradition. The exquisitely beautiful Annunciation of Santa Croce (Pl. 84), if compared with any earlier, and many a later, treatment of the same

subject, is sufficient illustration of his awakening influence. His modernity must have seemed painful to such a spirit as Fra Angelico, whose simple piety was content with the forms of the time when Masaccio had not yet awakened Florentine painting to a new life. We shall return to Donatello, as the creator of the modern equestrian group, in connection with Verrocchio's masterpiece.

Very different from Donatello, still more different from Ghiberti, and yet, like the latter, one of the bridges from the old tradition to the new idea, was Jacopo della Quercia. Keenly appreciated by all intelligent lovers of sculpture, especially by those who also handle the chisel and mallet themselves, he is not popular, because he is not of the artist-illustrator type. Yet his monument of Ilaria del Carretto (Pl. 87) in the Cathedral at Lucca is probably by general consent the most beautiful of all recumbent figures that the art of sculpture has produced. Critics have tried to define its place in the history of plastic art. You may say that the feeling of the figure is "Gothic," and the decoration of the tomb is "Renaissance"; that in the handling of marble della Quercia is far ahead of any other Italian artist of the beginning of the century; that his introduction of nude putti is of far-reaching importance in the history of decoration; that he is the first, at least in the South, to give its proper value to the free-standing tomb. All this is true, and all this explains nothing about the monument, which is just one of those magical conjunctions of chance and art which find their place, and keep it, amongst the masterpieces of any school. Some of the figures from the Fonte Gaia at Siena,

for those few who take the trouble to climb to the Loggia of the Palazzo Pubblico where they are now preserved, must also, wrecks as they are, count among the most beautiful achievements of Italian sculpture. But the reliefs of the great doorway of S. Petronio at Bologna are in some ways more characteristic of the master. It would be difficult to find a more speaking contrast to the style of Donatello than is presented by the relief of Adam and Eve at work (Pl. 88). It has been remarked that Donatello, on his way to Padua in 1443, must have seen della Quercia's completed work at S. Petronio. It made absolutely no impression on him;[1] whereas, but for the influence of della Quercia, Michelangelo's achievement would surely have been incalculably different, if not less great. The Sienese sculptor's forms are highly generalized, constructed on broad lines, lacking all exuberance of detail, almost baldly severe. It is their poise and mass, as in Greek sculpture of the fifth century, that tell. What a contrast to the opulent detail of Donatello, to the elastic, nervous lightness of his muscular, strongly articulated figures![2] In della Quercia's Bologna reliefs there is practically no attempt at perspective. The Zacharias-relief on his font at Siena shows, it is true, the same receding

[1] It has been urged by Cornelius, in his book on Jacopo della Quercia, that Donatello's facial types in the Salome-relief betray the influence of the Sienese artist. And it is also suggested that Donatello used for his Salome-relief a sketch in clay by della Quercia; for the resemblances between the reliefs by the two artists are not confined to externals. But there are many critics who think that della Quercia received and did not give in this instance. If so, the Sienese did not long pursue the way which the Florentine pointed out to him.

[2] For this comparison of Donatello and della Quercia see P. Schubring, *Die Plastik Sienas im Quattrocento*, p. 13 ff.

architectural planes as Donatello's Salome-relief; but they are not used in a manner so palpably artificial. The field of the reliefs at Bologna, apart from a summary indication of rising ground, or a tree, is left to do its legitimate work, that is, to throw up the figures by mere contrast of flat surface with raised surface. Another feature of this series which must have impressed the artist's contemporaries is the predilection which he shows for the nude. In the Adam of the relief illustrated, and of the Expulsion from Paradise, one can easily see the forerunner of the "Slaves" of the monument of Julius II, although the exact motive of Michelangelo's figures may have been supplied by the work of another Sienese artist, Antonio Federighi, in the holy water basin of the cathedral at Siena.

Donatello and della Quercia, then, are the two great sculptors of the early quattrocento; Donatello, the greater genius, had a wider influence, dominating the development of art in many another city than his own, especially in North Italy. Della Quercia's direct influence on art was more confined; it was in Bologna that its effect was felt, both in his immediate successors such as Niccolò dall' Arca, and later in Michelangelo. The pre-Bolognese works of Michelangelo show strongly the force which Donatello exerted on the young sculptor; what he saw at Bologna added a new factor to the moulding of his style, by impressing upon him the value of mass in construction and broad simplicity in design.

But Michelangelo belongs mainly to the sixteenth century; and Tuscan sculpture, in the hands of Donatello's successors, produced a whole series of

works which impress by their dignity, startle by their force, or, most often, charm by their sweetness. Names like Luca and Andrea della Robbia, Agostino di Duccio, Andrea Verrocchio, Bernardo and Antonio Rossellino, Desiderio da Settignano, Benedetto da Maiano, Mino da Fiesole, Matteo Civitale—all Florentines save the last—represent a level and a fertility of artistic achievement which can only be matched in the history of Attic sculpture. And outside Tuscany also there are a number of artists who have some claim to mention. The two or three works selected for illustration here must leave many phases of their activity untouched. Those *tondi*, of which Antonio Rossellino's Nativity in the Bargello is perhaps the most charming; those busts of young women, with finely poised heads and half-closed, down-glancing eyes, which recent criticism has associated with Francesco Laurana; the vigorously, often brutally, realistic portraits like Benedetto da Majano's bust of Filippo Strozzi, and Sperandio of Mantua's brilliant bust of a Bolognese professor—two of the treasures of the Berlin Museum—are instances of whole classes of sculpture in marble or terracotta which would have to find a place in a second "hundred masterpieces." We must be content with a few examples which possess if not always so intimate a charm, yet equal title to inclusion on other grounds.

The two funeral monuments in Santa Croce by Bernardo Rossellino (Pl. 89) and by Desiderio da Settignano (Pl. 90) were made probably within a dozen years of each other.[1] They illustrate the way

[1] On the whole subject see F. Burger, *Geschichte des florentinischen Grabmals*, p. 136 ff.

in which the Florentine sculptors of the middle of the century, profiting by the revival of architecture under Brunelleschi, and of sculpture under Donatello, achieved a harmony which is not only completely characteristic of the art of the time, but absolutely successful within the limits imposed. Given as object a monument which, decorating with dignity, but without pomposity, the wall of a great church, shall express the pride of the city in her great sons, and her sense of loss tempered by the certainty of their immortality—art has not produced anything more successful than Desiderio's monument of Carlo Marsuppini. The great tombs of the next century are out of proportion to the importance of the dead; these of the Quattrocento are monuments to Florence in the persons of her great men. A series of them would show how step by step the artists felt their way, improving proportions until the consummate taste of Desiderio attained the perfect mean. In just this way, surely, the Greek sculptors refined their motives, although often the stages in that development are not preserved. One has to conceive of these tombs as warmly though not over-richly decorated with colour; traces of gilding still remain on the Bruni tomb. The later monument is distinctly the less severe; the rectilinear treatment shows a tendency to break into curves, and a wealth of tender fancy plays over the decorative portions.

Luca della Robbia and his school represent a reaction against the keen naturalism of Donatello; or perhaps it would be truer to say that they devote themselves entirely to carrying out the principles which the great master, in the Santa Croce

Annunciation and elsewhere, showed that he understood so profoundly. In Luca and in his nephew Andrea fineness of observation, honesty, and directness of purpose prevented the cult of beauty and intimate feeling from declining into affectation or mere prettiness. But the later or subsidiary works of the school show how rapid was the falling off when the controlling hand of the master was not felt. Of course the use of coloured and glazed terracotta lent itself to this change, since the habit of playing with bright and especially with shiny coloured material can hardly fail to injure the sense of pure form. And doubtless the fact that the family tried jealously to guard the secret of the technique deprived them of healthy competition, and checked the growth that comes to a school from the importation of fresh blood.

The two groups of the Visitation at S. Giovanni fuorcivitas at Pistoia by Luca (Pl. 91), and of the Meeting of SS. Francis and Dominic in the Loggia di S. Paolo at Florence by Andrea (Pl. 92), are in a way not quite typical of the two artists, since they rise to a level which perhaps neither of them otherwise attained. The Visitation has been described as the most beautiful group produced by a Renaissance sculptor. It is indeed difficult to think of another that is equally moving. It would be impertinent to pretend to say why Luca has been so successful in expressing the passionate and tender reverence of Elizabeth, the virginal purity and divine simplicity of Mary, and the pathos of their contrasted age and youth. For this sort of thing, unless the artist has first felt it, is not brought off by methods that can be analysed. The peculiar glory of works like this, or

like the tomb of Ilaria del Carretto, is that, in spite of the labour that is lavished upon them by the artist, bringing all the resources of a highly specialized technique to bear, they yet preserve the freshness and warmth of his first inspiration. The beautiful idea, in sculpture or painting as in poetry, is not the gift of the great genius only; but only the latter has the power to use his tools without maiming or crushing the life out of his first conception.

Andrea's Meeting of Saint Francis and Saint Dominic (Pl. 92) is as deeply felt as Luca's group of the Visitation. The danger inherent in the medium employed is, however, indicated in the attempt to diversify the background. Schubring[1] has pointed out how deliberately Luca avoided the elaboration of scenery. Here the artist's aim has evidently been to suggest distance behind the figures. The group is composed so as not to be framed within the lunette, but to stand in front of it. That being so, the artist cannot regard the field of the lunette as the background of a relief, to be handled in a conventional way; but he has to treat it as a scene-painter would treat the back of a scene, and try—how feebly!—to produce the illusion of open space and sky. The failure of such tricks is the condemnation of the whole method.

Donatello's Gattamelata (Pl. 86) and Verrocchio's Colleoni (Pl. 93) are, chronologically regarded, a generation apart; but in the history of sculpture they cannot be considered separately. The Gattamelata is in most respects the finer achievement. It is so not merely because it is the first great

[1] *Luca della Robbia*, p. 85.

equestrian statue of the Renaissance. In the way of models, Donatello had, let us say, the dignified but somewhat dry equestrian statue of Marcus Aurelius on the Roman Capitol, and the Scaliger monuments, splendidly "heraldic," in Verona. But he was in reality little influenced by either antique[1] or mediaeval models in this work. In spite of certain faults in equine anatomy, the horse of Gattamelata is a study from the life, not from an older model. The familiar criticism, that the horse moves both its legs on the same side together, like horses in antique art, but not like the natural animal, is founded on ignorance. The pace represented is a kind of ambling, which was common enough at the time, but with which the modern critics are not well acquainted.

What the medallist Pisanello was doing in miniature just at this time, in such a figure as his Ludovico Gonzaga on horseback, that Donatello has here done on a monumental scale. Pisanello's medal was made in 1447 or 1448; Donatello's Gattamelata was finished in 1450. In the two artists there is the same feeling for the horse as an individual creature worthy of portrayal. More writers than one have remarked that in equestrian monuments of this age the horse is of no less, but perhaps of even greater importance than his rider; the Venetian Republic commissioned Verrocchio to make not so much a statue of Colleoni on horseback as a horse bearing the figure of Colleoni. This may have been partly,

[1] The bronze head of a horse at Naples is probably to be regarded as a late antique (so Rolfs, in the *Berlin Jahrbuch*, vol. xxix. p. 123 f.), and it has undoubtedly influenced Donatello in externals; but it is significant how, while following its stylized treatment of various details, he has inspired the dead thing with new life.

but was certainly not entirely, due to the greater difficulty of casting a horse.

The horse then was all important. But while the medallist, working on an area of a few square inches, generalizes his forms, and is content with a noble simplicity of mass and outline, the sculptor lavishes detail on every part that will bear it without detracting from the grand effect of the whole. The saddle, with its rich fringe and perfectly delightful putti, and the ornate kneepieces, show how he delighted to use his fancy in decoration on legitimate surfaces.

With such a model before him, Donatello's pupil Verrocchio had but one chance of surpassing, and that was in the matter of technique. The older master, for instance, was content to save himself a little trouble by resting the horse's forefoot on a cannon-ball. Colleoni's horse raises his left forefoot free from the ground. The great condottiere rides, it is true, splendidly. But the freedom from affectation, which is characteristic of Gattamelata, is replaced by conscious swagger; a swagger which may, indeed, have been natural to the man, which was certainly characteristic of the period, but which none the less suggests that the artist is trying how grim he can make him look. Colleoni's horse, on the other hand, has hardly the character of his predecessor, in spite of his greater anatomical truth, and in spite of the attempt to give fiery expression to his eye. As Verrocchio died before the statue was quite ready for casting, it is possible that some of the character may have been taken out of the work by Leopardi, who finished and chased it. One would

like to attribute to him certain affectations, as, for instance, the caligraphic treatment of the mane, which certainly robs the animal of some of its force. But the composition, as a whole, is Verrocchio's.

The statue has been called the finest equestrian statue in the world. It is not entirely desirable thus to "give marks" to works of art; but if such comparisons must be made, those who deny the Colleoni first place, on grounds such as I have indicated, will doubtless admit that it comes second only to the Gattamelata in conception, while it is hardly possible to deny that it is superior in execution. The greatest work of Verrocchio it undoubtedly is, although his Christ and the Doubting Thomas, at Or San Michele, obtained a higher reputation in the days of the Renaissance. Now, the Florentine group enjoys a popularity which is probably little more than conventional. It has all sorts of excellences; the only technical fault is over-cleverness in the treatment of the heavy drapery. It is rather in its conception that it fails to give the impression of sincerity. Knowledge of anatomy—which was perhaps Verrocchio's strongest point—and facility in rendering texture and folds in drapery cannot atone for the lack of the more essential quality.

Hitherto, since the appearance of Donatello on the scene, we have been unable to lose sight of him. Every sculptor has had to be considered in his light. The sixteenth century is in the same way dominated by a still greater man, Michelangelo Buonarroti. All the examples of sculpture that remain to be illustrated here will be taken from his work, save one. The funeral effigy of the knight Guidarello Guidarelli

(Pl. 94) is by an artist of the school of Pietro Lombardi; it has been attributed to Tullio Lombardi, to Severo, and to Giacomello Baldini of Ravenna, and doubtless to others. It is undoubtedly one of the most beautiful of recumbent male figures, and, in spite of certain faults of handling, the reality of the body under the armour is wonderfully expressed. But contrast the rendering of the features, which are the features of a dead man, with della Quercia's rendering of the face of Ilaria sleeping. Therein is summed up the difference between the two centuries. Yet in spite of this intrusive realism the figure shows the most masterly reserve and simplicity in dress, armour, and pall; and the pathos of the strong warrior's limbs resolved in death has never been more nobly expressed.

Of the seven works from the hand of Michelangelo which close our series of masterpieces, it is quite unnecessary to speak in detail here. Six of them represent his development from early maturity (about the age of twenty-five) to the time when he was approaching his sixtieth year. But between the completion of the Lorenzo de' Medici (Pl. 99) and the weird Deposition in the Duomo at Florence (Pl. 100) it appears that more than a quarter of a century again elapsed. This late work offers an extraordinary contrast to his youthful achievement, the Pietà of St. Peter's (Pl. 95). There, it is true, he has already wrought out a style completely his own. He has broken away from the tradition, so far as expressed in external mannerisms, of Donatello and della Quercia. But he does not yet show that contempt for anatomical convention—as he might

call it—which characterizes his later work, nor that troubled and stormy spirit which seemed to seek relief in dashing itself, as it were, against the insurmountable barriers imposed by matter:

> "dans les marbres froids où bout son âme altière,
> Comme il a fait courir avec un grand frisson
> La colère d'un Dieu vaincu par la Matière."

For the history of Michelangelo from this time onward is, like Leonardo's, a history of passionate experiment. He is like a man seeking for a fourth dimension in which to express himself. It is significant that Watts, himself a painter rather than a sculptor, expressed his praise of the tondo in Burlington House (see *Frontispiece*) in the words: "It is a thing of supreme and even pictorial beauty." Michelangelo treats sculpture like a painter, and when he is painting he thinks and conceives his forms as a sculptor. He makes no attempt to render the human form according to the ordinary ideas of anatomical accuracy; he sins deliberately against all rules of proportion and symmetry. Yet his works are not in any sense the outcome of the fevered incoherent imaginations of an ill-balanced mind. He expresses not what he has seen once in a passing vision, but the conception which has grown up in his mind, fostered by long brooding over the mystery of human life. It is a conception to which sculpture, or indeed any human art, is inadequate. But it is surely impertinent to blame him for endeavouring to give expression to it in stone. In a measure his endeavour was successful, for the very sense of hopelessness, of mysterious melancholy, which pervades his work, gives us, though vaguely, his reading of the riddle of humanity.

Of the divine element which, as the Greek sage taught, is in some degree immanent naturally in all things, man possesses the greatest share; but this very fact only makes man the more sensible of the irksomeness of the material or animal element in his nature. He has a light which serves to make the darkness visible. The eternal struggle between the god-like and the material in man is the burden of all Michelangelo's later compositions, to whatever strain they may be set. It is perceptible in the exhaustion of the "Slave" from the monument of Julius II (Pl. 96). It is felt in the uneasy slumber of the "Night" (Pl. 97), in whom is figured womanhood: the womanhood not of the mother,[1] for whom joy in the child she has borne transforms her burden into a glory, but of one for whom that glory has faded; and the shadow is deep upon her face, because she knows that by her travail she, no more than any other, has brought mankind nearer to happiness. The brooding Madonna of San Lorenzo (Pl. 98)—one of the sublimest of all renderings of the subject—and the profoundly melancholy "portrait" of Lorenzo are pervaded by the same feeling of dissatisfaction with the incompleteness of human life. What a contrast, one may say, to the Greek sculptor's view of humanity! The Greek was at once artist and philosopher. His philosophy explained the world for him. Like Heine's German Professor, he could put life together and make an intelligible system

[1] "In this instance the sculptor was not concerned to represent ideal beauty, but to emphasize the characteristics of maternity. Michelangelo has done this with a boldness which no one can be encouraged to imitate who does not also share the master's marvellous powers" (Ernst Brücke, *The Human Figure: its Beauties and Defects* (translated by W. Anderson), p. 104).

out of it. No matter what rags he used to stop the gaps in the fabric of the universe, he was intellectually satisfied. In such an intelligible system man and life are seen in a clearly defined light. Everything, man included, falls into its right place in the universe. Mystery in the modern sense there is none; although there may be a sense of the pervading sadness of human life, of its transitoriness, of the likeness of prosperity to a shadowy sketch which adversity wipes off the wall with a stroke of the sponge. The sense of mystery in human life (so far as Western thought is concerned) is due to the schooling of Christianity. By that force the centre of gravity of the universe has been shifted from man to a point outside him, beyond a veil impenetrable by mortal eyes. Michelangelo also was a philosopher as well as an artist. His sculpture too, represents man in the light of his philosophy; but uncertainty and incompleteness are of the essence of his vision. The mind would be independent of the body, but since that is impossible, definiteness and repose are unattainable on earth, whatever solution of his struggles may be in store for man elsewhere. Obviously this is a very different view of life from the Greek view. Yet Michelangelo and the best Greek sculptors come close to each other in this, that for both man, the human form as the incarnation of a spiritual idea, is the beginning and end of sculpture. "The artist stands on man, as the statue on its pedestal." But it is in keeping with the contrast between the two methods of envisaging the whole problem, that while the Greek's idea of the human form was, like his idea of its spiritual content, absolutely clear and definite, Michelangelo, in accord-

ance with his conception, left, in Pater's words, "nearly all his sculpture in a puzzling sort of incompleteness, which suggests rather than realizes actual form." It is also in keeping with his aim that his observation "was, as it were, directed always to one figure, searching it to the uttermost."[1]

No doubt it shows sound sense to remember that attempts like this to characterize the genius of a great master are doomed to futility, especially if the writer is unskilful enough to seem to claim that he has supplied a complete and satisfactory solution of the problem. But the repeated endeavours, made by every one who writes on the subject, to grapple with the difficulty, prove that Michelangelo's art had reached a stage in which the ordinary criteria cannot be applied. He is above criticism, not because he is technically correct, but because his intellectual force is so gigantic that it cannot be compressed into the ordinary channels. Consider the architectural setting of the Medici tombs in the Sagrestia nuova of San Lorenzo. It has been pointed out[2] that the entire subordination of the architectural to the plastic elements has caused all sorts of "mistakes." The treatment of the architectural details is cold and dead; those volutes are paltry and meaningless; the garlands, compared with those of the best Florentine period, are wooden; the reclining figures give a painful impression that they will slide off their seats to a rude awakening; the niche would not hold the statue if the person represented were to stand up, nor the sarcophagus contain the dead man's body at ease.

[1] Clausen, *Ideals and Aims in Art*, p. 35.

[2] See especially Burger, *Geschichte des florent. Grabmals*, p. 345 f.

The one essential element, as we suppose, in sculpture, is balance; and this the recumbent figures have not. All these defects cannot be entirely due to failure to carry out the artist's plans. But the very fact that, in spite of this scornful treatment of the rules that govern the ordinary sculptor, the total effect of the work is always majestic and overpowering, is in itself the surest testimony to his greatness. If the artists who tried to follow in his footsteps, clever craftsmen without a trace of grandeur in their ideas, were able to catch only the empty semblance of certain features of his style, the blame of their ineptitude does not lie on his shoulders.

THE "HARPY TOMB'
[*Mansell*]

PLATES

PLATE 1

THE "HARPY TOMB"

BRITISH MUSEUM — From Xanthus in Lycia
Latter half of the sixth century B.C. — Ionic-Lycian School

ONE (the western) of the four sculptured marble sides of this monument. The two enthroned figures are probably deified ancestresses, to whom the three women are bringing offerings of fruits, flowers, etc. The two ancestresses are to be conceived as seated side by side. The one on the spectator's left holds in her right hand an offering-saucer for receiving libations; her left hand is broken away. Her companion opposite has a pomegranate and a flower. Of the three votaries the first has nothing in her hand, the second holds a pomegranate and a flower, the third an egg. Over the entrance, through which actual offerings were introduced into the chamber, is carved a cow suckling a calf. On the other sides are carved similar offering-scenes, men bringing armour to an ancestor-god, etc. The name of the monument is derived from winged figures (not shown on this side of the tomb) with the heads, arms, and breasts of women, but the bodies, legs, and arms of birds. These were supposed to be Harpies, but they are either a kind of death-genius, carrying off small figures, representing the souls of the dead; or else they correspond to the Egyptian representations of the soul itself as a bird. On this and other Egyptian ideas, which seem to be expressed in the reliefs, see Tonks in the *American Journal of Archaeology*, vol. xi. (1907), p. 321ff.

See p. 3.

PLATE 2

BUST OF A MAIDEN

ACROPOLIS MUSEUM, ATHENS
Beginning of the fifth century B.C.

Found on the Acropolis
Attic School

THE upper part of a fragmentary marble figure, perhaps the most advanced in style of the large series of female statues from the Acropolis, which were more or less destroyed in the Persian sack in 480 B.C. The figures were probably dedications to the maiden-goddess Athena, and conventional representations of the dedicators. This figure, like most of the series, wore an under-garment or chiton of soft crinkled stuff (fastened together on the arm at intervals so as to make sleeves) and a mantle or peplos, fastened on her right shoulder by a brooch, and leaving the left shoulder bare. The drapery was decorated with coloured patterns, but the flesh left in the natural colour of the marble.

See p. 4.

BUST OF A MAIDEN

THE LUDOVISI THRONE
[*Anderson*]

PLATE 3

THE LUDOVISI THRONE

MUSEO DELLE TERME, ROME
About 470 B.C.

Found in 1886 in the Villa Ludovis
Attic School

THE relief is carved on the back of a marble throne, and almost certainly represents Aphrodite rising from the sea, received by two of the Seasons. On the sides are two beautiful figures which have been, somewhat doubtfully, interpreted as an allegory of sacred and profane love: a veiled priestess holding a box of incense, and a girl playing the flute.

See p. 5.

PLATE 4

HERACLES SHOOTING

GLYPTOTHEK, MUNICH
Soon after 480 B.C.

From Aegina
Aeginetan School

ONE of the marble figures from the East Pediment of the Temple of Aphaia on Aegina. Heracles is represented as an archer taking part in a combat, over which the goddess Athena presides. He wears the Nemean lion's skin on his head, and a cuirass with leather flaps over his short tunic.

See p. 6.

HERACLES SHOOTING
[*Bruckmann*]

THE CHARIOTEER OF DELPHI

FROM THE *FOUILLES DE DELPHES*

PLATE 5

THE CHARIOTEER OF DELPHI

DELPHI MUSEUM — Found between the theatre and the temple at Delphi
About 460 B.C. — Peloponnesian or Cretan School

THIS bronze figure, of life size, and complete but for the left arm, formed part of a chariot group; it is probable that it represents a king of Cyrene, wearing the long dress of a charioteer, and that he was accompanied by a personification of Libya, who was in the act of placing a crown on his head. The fillet on his hair was once decorated with an inlaid silver key-pattern; the eyes still retain their filling, with brown iris and black pupil. The bronze reins, and some fragments of the figures of the grooms who held the horses, have been found. For the latest discussion of the origin of this group, see Washburn in the *American Journal of Archaeology*, vol. xii. (1908), pp. 198–208.

See p. 7.

PLATE 6

HERACLES AND THE APPLES OF THE HESPERIDES

Olympia Museum
About 460 B.C.

From the Temple of Zeus
Peloponnesian School

THE metopes, in a Doric temple, are the panels which alternate with the triglyphs above the architrave; the triglyphs being derived from the grooved ends of the rafters in the primitive wooden building, the metopes representing the filling in of the empty spaces between the ends of the rafters. In the great Temple of Zeus at Olympia, the metopes were decorated with the Labours of Heracles. According to the legend, Heracles took the world on his shoulders, while Atlas went to fetch the apples of the Hesperides. The Titan, returning, thought that he might leave the world on the shoulders of Heracles, and take the apples himself to Mycenae. Heracles professed to consent, but begged Atlas to relieve him for a moment while he arranged a cushion on his shoulders. In this way Heracles obtained the apples. He is here shown supporting the world; the globe, or rather a segment of it, was probably indicated in metal. One of the daughters of Atlas naïvely lends the aid of her hand. Atlas himself approaches, holding the apples; and Heracles looks down at them. If the sculptor followed the version of the myth given above, then the cushion appears in accordance with the methods of archaic art; it indicates a later stage in the story, although logically its presence is incongruous. But it is quite possible that the artist is following some other version.

See p. 8.

HERACLES AND THE APPLES OF THE HESPERIDES

[*English Photo. Co., Athens*]

THE MARRIAGE OF ZEUS AND HERA

[*Brogi*]

PLATE 7

THE MARRIAGE OF ZEUS AND HERA

PALERMO MUSEUM
About 450 B.C.

From the Temple of Hera at Selinus
Sicilian School

THIS is one of the latest series of metopes (for the term see Pl. 6) from Selinus. The material is limestone, supplemented by marble for the flesh of the female figures. Stucco and colouring were also employed. Zeus holds Hera's left wrist, gently moving her arm so as to draw her veil aside and make her approach him. The date of these metopes is much disputed; the most probable view assigns them approximately to the date stated above. (Cp. Koldewey and Puchstein, *Die griechischen Tempel in Unteritalien und Sicilien*, p. 81.)

See p. 8.

PLATE 8

THE DISK-THROWER OF MYRON

PALAZZO LANCELOTTI, ROME

Formerly in the Palazzo Massimi
Copy of an original of the Attic School
of about 480–450 B.C.

THE original of this (the only one of the extant copies in which the head is rightly placed) was of bronze. It represents the disk-thrower at the top of his swing. The palm-tree support was probably not present in the bronze original. An admirable replica of the figure was recently found near Ostia, and is now at Rome, in the Museo delle Terme; but it lacks the head, right arm, fingers of the left hand, and lower parts of the legs and feet. See Koester, in the *Burlington Magazine*, vol. xii. p. 240 f.

See p. 9.

THE DISK-THROWER OF MYRON

[*Bruckmann*]

THE ELEUSINIAN DEITIES

[English Photo. Co., Athens]

PLATE 9

THE ELEUSINIAN DEITIES

National Museum, Athens — From Eleusis
About 450 B.C. — Attic School

The two female figures undoubtedly represent Demeter and her daughter, the maiden Persephone; but there is some dispute as to which is which. On the whole, it is probable that the figure with the torch on the right is Persephone, and the figure with the sceptre, her mother. The boy is probably Triptolemus, and the object which he is receiving from the goddess, but which is no longer preserved (having been represented in metal, or merely by colour), is doubtless an ear of corn; for it was from Demeter that Triptolemus obtained the corn which he taught mankind to cultivate. Persephone is placing on his head a wreath (formerly indicated in metal).

"There hardly exists another work of Greek art so eminently religious in character as this" (Friederichs-Wolters).

Note the extremely simple form of the slab: a projecting fillet above and below, no frame at the sides. This is characteristic of the time. The stele of Hegeso (Pl. 22) shows the beginning of greater elaboration.

See p. 11.

PLATE 10

THE "THESEUS" OF THE PARTHENON

British Museum
About 438 B.C.

From the East Pediment of the
Parthenon, Athens
Workshop of Pheidias

THE sculptures of the Parthenon were designed by Pheidias, and in large part executed under his immediate supervision. This is one of the figures from the East Pediment, on which was represented the birth of Athena from the brain of Zeus. The identification is quite uncertain. The popular name "Theseus" is certainly wrong; on the whole the suggestion that we have here the god of Mount Olympus is the most plausible. The god takes no part in the action; he is present merely to localize it, just as the sun-god (represented rising in his chariot in the angle of the pediment), whose rays strike upon him, gives the time of the occurrence.

See p. 12.

THE "THESEUS" OF THE PARTHENON

[*Mansell*]

THE "THREE FATES" OF THE PARTHENON

PLATE 11

THE "THREE FATES" OF THE PARTHENON

BRITISH MUSEUM
About 438 B.C.

From the East Pediment of the
Parthenon, Athens
Workshop of Pheidias (see under Pl. 10)

THE identification of these three figures is no less problematical than in the case of the "Theseus"; once more the popular name is among the least probable. They have also been called the three Seasons, the Clouds, and many other things, for none of which is there any convincing reason. These figures are unsurpassed in the way in which the quality of the drapery, as such, is rendered, while at the same time the forms beneath, far from being concealed, are rather revealed by the garments that cover them. They are good illustrations of the theory that the draped female figure can come nearer to ideal beauty than the undraped.

See p. 12.

PLATE 12

RIVER-GOD, FROM THE PARTHENON

BRITISH MUSEUM
About 438 B.C.

From the West Pediment of the
Parthenon, Athens
Workshop of Pheidias (see under Pl. 10)

THERE is a very general agreement that this figure represents a river-god, and the choice seems to lie between the two rivers, Cephisus and Ilissus. The flow of water is suggested by the treatment of the drapery; the attitude and the softness of the modelling are also in keeping with such an identification. The original surface of this figure is in many places well preserved, and the extraordinary beauty of finish, combined with broadness of modelling, which characterized these works, can with its help be dimly realized.

See p. 12.

RIVER-GOD, FROM THE PARTHENON

[*Mansell*]

FEMALE HEAD
[*Mansell*]

PLATE 13

FEMALE HEAD

COLLECTION LABORDE, PARIS
About 438 B.C.

Probably from the Parthenon
Workshop of Pheidias
(see under Pl. 10)

[Illustrated from a cast in the British Museum]

THIS head, formerly in the Weber collection, was brought from Greece to Venice in the seventeenth century, and there is little doubt that it belonged to some figure in one of the pediments of the Parthenon. The nose and chin are restored. The broad simplicity of the modelling, and the length of the head from front to back, imparting a character of great strength, are very noticeable. It should be compared with the head of the goddess wearing a coif on the frieze (Pl. 14), and contrasted with some other heads, such as the Athena at Bologna, which have been associated with Pheidias.

See p. 13.

PLATE 14

THREE DEITIES FROM THE PARTHENON

ACROPOLIS MUSEUM, ATHENS
About 438 B.C.

From the East Frieze
Workshop of Pheidias
(see under Pl. 10)

THE Frieze of the Parthenon was placed along the top of the outside of the wall of the cella, *i.e.* of the temple proper, which was surrounded by the peristyle or portico. It was, therefore, not visible except from a point close to the building, as one looked up between the columns of the portico. As the frieze was thus lit from below, chiefly by reflection from the pavement, the relief is deeper and stronger in the upper than in the lower part. The frieze represented the bringing, to the goddess Athena, of a robe specially woven for her cultus-statue; the robe was carried in procession at the great quadrennial Panathenaic procession. The gods are represented on the frieze as seated, awaiting the arrival of the procession. These three figures are Poseidon, Dionysus (or Apollo), and Demeter (or Artemis). Such attributes as they had (thus the central figure leant his left hand on a staff of some kind) have disappeared, having been indicated in colour.

See p. 17.

THREE DEITIES, FROM THE PARTHENON

[*English Photo. Co., Athens*]

HORSEMEN FROM THE PARTHENON

[*Mansell*]

PLATE 15

HORSEMEN FROM THE PARTHENON

BRITISH MUSEUM
About 438 B.C.

From the North Frieze
Workshop of Pheidias (see Pl. 10)

THIS portion of the frieze (see Pl. 14) represents Athenian knights riding in the Panathenaic procession.

See p. 15f.

PLATE 16

PROCESSION OF MAIDENS FROM THE PARTHENON

PARIS, LOUVRE
About 438 B.C.

From the East Frieze
Workshop of Pheidias (see Pl. 10)

AT the head of the Panathenaic procession (see Pl. 14) walk maidens, some with empty hands, others with sacrificial implements (the second from the right on this slab carries a flat dish or bowl in her right hand). They are met by men, doubtless Athenian magistrates; the one on the left of the slab holds a large tray or dish. This portion of the frieze is particularly remarkable for its quiet and solemn contrast with the bustle and excitement of the portions representing the procession of horsemen, charioteers, etc. It is also one of the most beautiful, owing mainly to the extraordinarily rich effect of the drapery of the women, with the long, deeply cut perpendicular folds, giving a strong play of light and shade.

See p. 16.

PROCESSION OF MAIDENS, FROM THE PARTHENON

[*Hélaine*]

PORTRAIT OF PERICLES

PLATE 17

PORTRAIT OF PERICLES

BRITISH MUSEUM — From Tivol
Early Roman copy of an original of 440–430 B.C. — Attic School
probably by CRESILAS of Cydonia
[Restored : the greater part of the nose, and portions of the front of the helmet]

THIS is the best of the several marble copies of the bust of the Athenian statesman, all representing an original, evidently of bronze, of the fifth century. As it is known that Cresilas worked for Pericles, and made a famous portrait of him, the attribution of the original to the Cretan-Attic artist is fairly certain. Advantage was taken of the helmet, which Pericles was entitled to wear as strategos, to hide his peaked cranium, which earned him from the comic poet the nickname of the "onion-headed Zeus." The basis of the original portrait has been found on the Acropolis.

See p. 20.

PLATE 18

THE SPEAR-BEARER OF POLYCLEITUS

NAPLES MUSEUM
Early Roman copy of a fifth century bronze original by POLYCLEITUS

From Pompeii
Peloponnesian School

THIS is the best preserved, but a comparatively lifeless, copy of the bronze statue which was known as the canon of Polycleitus, since it embodied his theory of the proportions of the human figure. Of the characteristics of his style it preserves chiefly the massiveness and squareness of build. Since the various extant copies disagree in their proportions, it is hardly possible to discover what his canon actually was. It is probable, however, that if we possessed the original it might be disappointing as a work of art, for the very reason that it was made to illustrate a theory of proportion.

See p. 21.

THE SPEAR-BEARER OF POLYCLEITUS

[*Brogi*]

THE AMAZON OF POLYCLEITUS

[*Berlin Photo. Co.*]

PLATE 19

THE AMAZON OF POLYCLEITUS

BERLIN MUSEUM
Roman copy of a bronze original
of the fifth century,
probably by POLYCLEITUS

From Rome
Found in 1868 in the
Vicolo di S. Nicolò di Tolentino
Peloponnesian School

[Restored: nose, right arm, left forearm, both hands, right and left feet, basis and pillar]

THERE was a legend that Polycleitus competed with other artists in the representation of Amazons, which were dedicated in the Temple of Artemis at Ephesus; among those whom he defeated was Pheidias. There are three chief types of Amazon extant in copies, and of these the Berlin type, as it is called, seems to be most closely related to the style of Polycleitus. In this figure the arms, nose, right and left feet are restored, and in essentials rightly restored. The Amazon wears a short chiton, fastened on the right shoulder and girdled. She is wounded on the right breast, hence her attitude of exhaustion and expression of pain. The pillar on which she leans is probably the marble-sculptor's substitute for something more appropriate; in the bronze original it is natural to suppose that she leaned with her left hand on her battle-axe.

The other two chief types of Amazon are the Capitoline (also wounded) and the Mattei (about to jump with the help of her spear used as a jumping-pole); both are to be seen in the Vatican.

See p. 21.

PLATE 20

THE HERA BARBERINI

VATICAN, ROME — Found on the Viminal

Roman copy of an original of the Attic School of the fifth century B.C.

[Restored : nose, right arm, left forearm, small portions of the mantle, left foot, most of the plinth. The head, arms, and feet were made separately]

THIS colossal marble statue, found in excavations made for Cardinal Francesco Barberini, is, in spite of its restorations, and damage to its surface caused by over-cleaning, nevertheless the most majestic realization of the goddess Hera. She wears a stephane, or plain crown, broader in front than at the back, on her head, and is dressed in a long fine tunic, ungirdled, and mantle. The mantle, one end of which lies over the left shoulder, passes behind the body, and is brought in front and held fast against the left hip by the left elbow. Hera holds in her left hand a libation saucer, and rests her right on a sceptre; these details, however, though probably correct, are due to the restorer. Hera seems to be conceived in her aspect of goddess of marriage.

As compared with the somewhat sterner conceptions of the goddess which prevailed in the time of Pheidias, this figure shows a certain tendency towards grace, a softening of the severer ideal. The original which it represents was doubtless the work of one of the younger members of the school of Pheidias, and illustrates the beginning of the transition from the fifth to the fourth century.

See p. 22.

THE HERA BARBERINI

[*Brogi*]

CARYATID FROM THE ERECHTHEUM

[*Mansell*]

PLATE 21

CARYATID FROM THE ERECHTHEUM

BRITISH MUSEUM
About 409 B.C.

From the S.W. Porch of the Erechtheum,
Athens
Attic School

THE figures, of which this (thanks partly to its having been removed to England before the siege of 1827) is the best preserved, serve the purpose of pillars in the porch of the "Maidens" (one of the portions of the composite temple on the Acropolis known as the Erechtheum). The frieze which would have been present, had ordinary columns been used, is absent, and the capitals are also lightened. Caryatid (meaning originally a priestess of Artemis at Caryae) was the Roman, if not the Greek, architectural term for female figures used instead of columns; the Athenians called these particular figures simply "Maidens." The British Museum figure is now represented at the Erechtheum by a cast. Some of the other figures at Athens are by a different and less skilful hand.

See p. 22.

PLATE 22

THE TOMBSTONE OF HEGESO

ATHENS, DIPYLON
End of fifth century B.C.

In its original place
Attic School

THE tombstone of Hegeso is a slab of marble (with a limestone base), inscribed with her name "Hegeso, daughter of Proxenos," and carved with a relief enclosed in a severely simple architectural frame. The dead woman is represented lifting in her hands some object (such as a necklace) which she has taken from a casket that a servant has brought to her. The object was indicated in colour. The motive, which to modern eyes seems trivial, is expressive of the Athenian conception of what a funeral monument should be; that is, not a lamentation in stone, but a memorial of the deceased, recalling him or her in some characteristic occupation, or else in the act of departing on the last long journey.

See p. 22f.

THE TOMBSTONE OF HEGESO

[*English Photo. Co., Athens*]

VICTORY TYING HER SANDAL

[*Mansell*]

PLATE 23

VICTORY TYING HER SANDAL

ACROPOLIS MUSEUM, ATHENS
Last quarter of fifth century B.C.

From the balustrade of the Temple of Wingless Victory, Athens. Attic School.

THIS is one of the marble slabs from the balustrade which surrounded the platform, on which stood (and has been rebuilt) the Temple of the Wingless Victory. The Wingless Victory was probably merely an aspect of the goddess Athena. She is represented three times on the balustrade, seated, while winged Victories are busy in various occupations. The figure here illustrated is the most famous, on account of the brilliancy with which the drapery is rendered. As drapery, it compares favourably with the garments of the figures in the Pediments of the Parthenon; but it is more artificially treated, and too obviously studied; to it, and not to the human form beneath, the artist's attention was chiefly directed.

See p. 23.

PLATE 24

HERMES, ORPHEUS, AND EURYDICE

NAPLES MUSEUM — Copy (Augustan?) of an Attic original of the last third of the fifth century

[Restorations: the nose and right hand of Orpheus, nose of Eurydice, left hand of Hermes, and other details]

THE subject is the well-known scene when Orpheus, having broken the condition imposed on him and turned to look upon Eurydice, is forced to part with her; Hermes is about to lead her back to the shades. The god's sympathy with those whom, by his office, he is compelled to part, is as pathetically expressed as their own suffering. "One of the finest examples of the characteristic tendency of Greek art (recognised, although not rightly explained by Winckelmann) to soften the representation of passion. With what gentleness and delicacy, by mute and tender gestures only, is the bitter pain of the parting expressed" (Friederichs-Wolters).

Orpheus carries his lyre, and wears the Thracian fox-skin cap and high boots, as well as an ordinary Greek short tunic and cloak. Hermes has not his herald's staff, but his characteristic travelling-hat is hung round his neck. Eurydice wears the Doric dress in the form affected at Athens at this time, and a veil is thrown over the back of her head. The names of the three figures are inscribed above them, but the antiquity of the inscriptions has been doubted. Replicas, without the inscription, and of inferior workmanship, are in the Villa Albani and the Louvre.

See p. 23.

HERMES, ORPHEUS AND EURYDICE

[*Brogi*]

THE MONUMENT OF DEXILEOS

[*English Photo Co., Athens*]

PLATE 25

THE MONUMENT OF DEXILEOS

ATHENS, CERAMICUS
394 B.C.

Found in 1863, outside the Dipylon Gate. Attic School

THE inscription on this marble stele tells us that Dexileos, son of Lysanias, of the Thorician deme, was born in the year when Teisandros was archon (*i.e.* 414–413 B.C.) and died in the year of Eubulides (394 B.C.) at Corinth, being one of five troopers (who performed some feat not recorded, or all perished at the same time).

Dexileos has ridden down a foot-soldier of the enemy, who falls back, supporting himself on his shield, which he still holds in his left arm, while with his sword in his right he seeks vainly to parry the thrust of Dexileos' lance. Dexileos wears a short tunic, girdled, and a cloak, which flies behind him in the wind. In his left he held the reins; these, like a wreath which adorned his head, his spear, and his enemy's sword, were of bronze. Colour was used for all details, especially for the hair of Dexileos, which is unfinished, and for the architectural features.

See p. 24.

PLATE 26

THE HERMES OF PRAXITELES

OLYMPIA MUSEUM
Middle of the fourth century B.C.

Found in the Temple of Hera at Olympia, before the remains of its original basis
By PRAXITELES (Attic School)

THIS is one of the few pieces of ancient sculpture of which we can say that it is the undoubted work of one of the greatest masters. Pausanias saw the statue in the temple where it was found in 1877 by the German excavators (the head and upper part of the baby's body and the right foot of Hermes were found subsequently).

Hermes, carrying his infant brother Dionysus, the wine-god, to the Nymphs who are to rear him, has paused on his journey. He probably carried in his left hand the symbol of his function as messenger-god, the herald's staff; in his right we may suppose he held a bunch of grapes, to which the baby-god is stretching out eager hands. Traces of red colour (priming for gilding?) were found on the hair and the straps of the sandal. Both head and body show the combination of grace and beauty with strength which were characteristic of Praxiteles, and of which his copyists only succeeded in imitating the first. "The glance of Hermes is not directed to the baby, but no one who looks at the group will notice this if his attention has not been called to it; the slight inclination of Hermes' head towards his little brother suffices to give us the impression that he is looking at him." Perhaps, too, "Praxiteles wished to lose as little as possible of the charm which the head of Hermes exerts when seen from the front" (Friederichs-Wolters).

See p. 27.

THE HERMES OF PRAXITELES

[*English Photo. Co.*]

THE CNIDIAN APHRODITE

THE CNIDIAN APHRODITE

PLATES 27, 28

THE CNIDIAN APHRODITE

ROME, VATICAN — Roman copy of an original by PRAXITELES
About middle of fourth century B.C.

[The illustrations are from a cast in the British Museum; the statue in the Vatican has been supplied with metal drapery from the waist downwards]

THE Vatican statue, and an inferior replica of the same subject at Munich, give us some idea of the famous statue which the Coans rejected, and the Cnidians accepted from Praxiteles. The goddess is laying aside her drapery, about to descend into the bath; the drapery, which is falling on to a vase by her side, thus serves the purpose of a support to the figure. This representation of Aphrodite, although it is the original from which countless renderings, of gradually increasing sensuality, were derived, is itself marked by the greatest refinement of feeling and largeness of style.

See p. 27.

PLATE 29

SATYR

a. Torso in the Louvre	From the Palatine. About middle of fourth century B.C. Attic work
b. The Capitoline Faun	The Capitoline Museum, Rome. Roman copy of a fourth-century original

Of these two the former (on the right) is by far the finer work, although the latter is better known. In his right hand the faun holds a shepherd's pipe; a leopard-skin passes over his right shoulder and across his chest. The Louvre torso, if not an original work by Praxiteles, is an extremely fine copy of one.

"The whole statue—unlike anything else that ever was wrought in that severe material of marble—conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. . . . Praxiteles has subtly diffused throughout his work that mute mystery which so hopelessly perplexes us whenever we attempt to gain an intellectual or sympathetic knowledge of the lower orders of creation. The riddle is indicated, however, only by two definite signs; these are the two ears of the Faun, which are leaf-shaped, terminating in little peaks, like those of some species of animals" (Hawthorne).

See p. 29.

THE SATYR OF PRAXITELES

[*Giraudon*] [*Anderson*]

THE HERMES OF ANDROS
[*Merlin*]

PLATE 30

THE HERMES OF ANDROS

ATHENS, NATIONAL MUSEUM — From Andros
Fourth century B.C. — Attic School (Praxitelean)
[The legs from knees to ankles are restored]

THIS statue was found, with a female figure, in a funeral chamber in the island of Andros, and doubtless represented (in somewhat conventional form) a deceased person. The serpent is the symbol of the Underworld. Probably the figure held the herald's staff in his hand, the deceased being idealized as the god Hermes; for various replicas of the type undoubtedly represent Hermes.

See p. 30.

PLATE 31

MOURNING LADY

British Museum — Formerly at Trentham Hall
Fourth century B.C. — Attic School (Praxitelean)
[The left hand is restored; the head is of a different marble from the rest. A patch on the breast appears to be an ancient restoration]

This, like the Hermes of Andros, was probably a funerary statue; the whole expression and pose, as well as the half-veiling of the head, point to this interpretation. The figure is one of the most remarkable studies of drapery that have come down to us. In spite of the deplorably weathered condition of the surface, the difference in texture between the comparatively heavy folds of the underdress, and the elastic, soft fabric of the mantle, is wonderfully rendered. But still more remarkable is the feeling for the forms of the body below the drapery. Note also the use made of the vertical folds of the under-garment and (in profile and back views) of the vertical fall of the end of drapery which is thrown over the left shoulder, all contributing to the columnar pose. A Latin inscription on the base was added, probably in the first century of our era, by a Roman lady (Maximina) who adapted the statue for her own use.

See p. 31, and the publication of the statue by Cecil Smith in the *Burlington Magazine* for March 1908, and by E. A. Gardner in the *Journal of Hellenic Studies*, vol. xxviii. p. 138 ff.

MOURNING LADY
Mansell

THE MAUSOLEUM CHARIOTEER

[*Mansell*]

PLATE 32

THE MAUSOLEUM CHARIOTEER

British Museum
About 350 B.C.

From Halicarnassus in Asia Minor
School of Scopas

THIS is the best preserved fragment of what is known of the smaller frieze of the Mausoleum, on which a chariot race was represented. The driver is long-haired, and wears the charioteer's characteristic long dress, girt at the waist. He leans forward in the race, intense excitement expressed in his face, mutilated as it is. Parts of a wheel, of the chariot rail and the body of the chariot are preserved; so also are traces of colouring (blue ground and a painted ornament on the moulding at the foot of the slab).

"It is difficult to imagine a finer rendering of the ideal charioteer, as described by Shelley—

> 'Others, with burning eyes, lean forth, and drink
> With eager lips the wind of their own speed,
> As if the thing they loved fled on before,
> And now, even now, they clasped it.'

The expression, though not the detail of execution, reminds us irresistibly of the Tegean heads by Scopas" (E. A. Gardner).

The height of the slab is only 2 feet 1½ inches, but the largeness of the artist's style is such that it is difficult to realize the smallness of the scale.

See p. 33.

PLATE 33

MAUSOLUS

BRITISH MUSEUM
About 350 B.C.

From Halicarnassus

THIS colossal portrait-statue of Mausolus (or, more correctly Maussollus) was set up, together with a figure of his widow Artemisia, who built the Mausoleum, either in the chariot which crowned the building or else, less probably, within the interior chamber. Mausolus has long hair, a moustache, and short beard; he wears a long tunic and a mantle which passes across the front of his body from the waist downwards, and over his left shoulder and arm. The falling end of this mantle on his left side was cut away, perhaps in order to fit the figure into the chariot.

It is difficult to assign this figure to any particular school, still more to a definite sculptor. More than four great artists —Scopas, Leochares, Bryaxis, Timotheus—were employed on the monument; but the statue does not recall what we know of the style of Scopas, and of the other artists we know much less. Whoever made it realized an extraordinarily dignified and characteristic conception of a great Helleno-Asiatic prince.

See p. 34.

MAUSOLUS
[*Mansell*]

THE DEMETER OF CNIDUS
[*Mansell*]

PLATE 34

THE DEMETER OF CNIDUS

British Museum
Fourth century B.C.

From Cnidus, Asia Minor
School of Praxiteles (?)

THIS statue was found by Sir Charles Newton (to whom the recovery of the sculptures of the Mausoleum is also due) in the enclosure sacred to the goddess Demeter. Demeter is seated on a cushioned chair (the back is broken away); she wears a tunic and a mantle which not only covers the body, left shoulder, and right arm, but also passes over the back of the head as a veil. The head and forearms were made separately, and of a different marble.

The statue is the most perfect expression of the maternal idea that has come down to us from antiquity; nor does it, properly understood, fall behind the attempts of the artists of the Renaissance in the same direction. The rapt expression of the goddess is combined of unsatisfied longing for her child Persephone, taken from her to reign in the world below, and resignation inspired by the dream of her return with the coming of Spring. She is also conceived as the goddess of the Great Mysteries of Eleusis, the central point of Greek religion. In many ways the figure, and the ideas which it represents, are anticipations of similar elements in the Christian religion.

See p. 34.

PLATE 35

THE ASKLEPIOS OF EPIDAURUS

ATHENS, NATIONAL MUSEUM
Fourth century B.C.

From Epidaurus
After Thrasymedes

THRASYMEDES of Paros made a statue in gold and ivory of the healing-god for his famous shrine at Epidaurus. He worked about 375 B.C., and was evidently strongly influenced by the Pheidian tradition; his statue of Asklepios was a modification of Pheidias' Zeus of Olympia. Our relief is a free rendering of his statue; the god, at least in the original statue, leaned with one hand on a sceptre, and stretched his other hand out to caress his sacred serpent; and a dog lay beside his throne. He wears, as is usual with Zeus also, only one garment, the mantle or himation, which drapes the lower part of his body and passes over his left shoulder.

See p. 35.

THE ASKLEPIOS OF EPIDAURUS

[*English Photo. Co., Athens*]

COLUMN-DRUM FROM THE TEMPLE AT EPHESUS

[*Mansell*]

PLATE 36

COLUMN-DRUM FROM THE TEMPLE AT EPHESUS

British Museum — From Ephesus
About 350 B.C.

THE Temple of Artemis at Ephesus, destroyed by fire in 356 B.C., was rebuilt with great splendour. As in the earlier temple, the lowest drums of the columns were carved in relief; this is the only one preserved with any degree of completeness. The three figures are Hermes (holding his herald's staff and looking upwards), the god of Death (a beautiful winged youth wearing a sword), and a female figure between them. She is generally supposed to be Alcestis; Hermes must then be represented as the god who conducts souls to the Underworld. It is unfair to the artist to criticize his rendering of the scene when we are uncertain of its meaning, and half of it is lost; the figures should therefore be regarded as fulfilling a purely decorative function, which they do to perfection.

See p. 35.

PLATE 37

HEAD FROM A FIGURE OF SLEEP

BRITISH MUSEUM
Fourth century B.C.

From Civitella d'Arno, near Perugia
School of Praxiteles

THE beautiful bronze head of a youth, with a night-hawk's wings attached to the temples (the left wing is lost), was identified by Brunn as a head of the Sleep-God. It was made separately and must have been soldered on to the figure; the wings and the locks of hair that fall behind each ear were also made separately. The eyes, now hollow, were presumably originally filled with some kind of paste. The god was conceived as a youth, of soft, almost effeminate form, hovering silently over the sleeper. The bronze head is contemporary with and from the same school as the fourth-century original, from which is derived a statue at Madrid, which gives the complete figure of the god. That original was evidently of the Praxitelean school, and our bronze also, in its technique and feeling, comes very close to Praxiteles, as we know his style from the Hermes and copies of his other works.

See p. 36.

HEAD FROM A FIGURE OF SLEEP

AGIAS
[*Alinari*]

PLATE 38

AGIAS

DELPHI MUSEUM
About 338–334 B.C.

From Delphi. Contemporary marble copy of a bronze original by Lysippus

THE Thessalian Daochus set up in his home in Thessaly a group of bronze statues of his ancestors; among them was one by Lysippus, of Agias, an athlete who had distinguished himself about a century before. Copies of these statues in marble were at the same time set up at Delphi. The figure here illustrated is thus a replica of an original by Lysippus. How exact, we cannot say; but it is impossible to avoid the inference that it is more likely than anything else which we possess to reveal the peculiarities of the Lysippean style, and that it was probably made under the master's own directions. Compared with the somewhat dull anatomical accuracy of the Apoxyomenos (Pl. 39), the Agias shows remarkable liveliness. This, of course, may be partly due to the fact that the Apoxyomenos is a much later copy; but the methods of the two artists were nevertheless different. Lysippus approached his subject in the spirit of a direct observer of nature, but not of a scientific student of anatomy; the sculptor of the Apoxyomenos is more scientifically accurate, was possibly acquainted with the use of the dissecting-knife, but he is the lesser artist. Note in the Agias that the head, though comparatively small, retains considerable intellectual force.

See p. 37.

PLATE 89

THE APOXYOMENOS

ROME, VATICAN
Found in Rome (Trastevere)

Roman copy of a bronze original
of the late fourth century
School of Lysippus

[The fingers of the right hand are wrongly restored as holding a die]

LYSIPPUS made a statue of an Apoxyomenos, *i.e.* an athlete scraping from himself with a strigil the mixture of sand and oil with which it was customary to besmear oneself before the exercises of the gymnasium—oil to make oneself supple, sand to give a hold in wrestling, etc. Until the discovery of the Agias it was usual to suppose that the Vatican figure represented the work of Lysippus, and it was regarded as the foundation on which all our ideas of his style were to be constructed. It is now generally recognized that the Apoxyomenos represents a somewhat later stage in the development of art, involving a scientific knowledge of anatomy. This is not to say that the original cannot possibly have been by Lysippus himself; but it is unlikely that in his old age he should have adopted methods so essentially different from those represented by the Agias. It is, therefore, probably to be attributed to an able pupil, who had assimilated the new scientific teaching, but hardly possessed the freshness of observation or intellectual force characteristic of his master.

See p. 39.

THE APOXYOMENOS
[*Anderson*]

PORTRAIT OF ALEXANDER THE GREAT
[*Mansell*]

PLATE 40

ALEXANDER THE GREAT

BRITISH MUSEUM. End of the fourth or beginning of the third century — From Alexandria

THIS not very pleasing portrait of Alexander—for as his portrait, in spite of some critics, it must always count—seems to come nearer than any others to the idealized head on the coins of Lysimachus, which must always be the basis of any identification of Alexander-portraits. It has the somewhat sentimental, enthusiastic expression, the sensuous development of the lower part of the face, the melting upcast eyes, the leonine hair, the crooked neck, which were characteristic of the subject. The back of the head is unworked, and the whole figure to which it belonged (it was made separately and let in) probably stood in some sort of frame or niche.

See p. 8.

PLATE 41

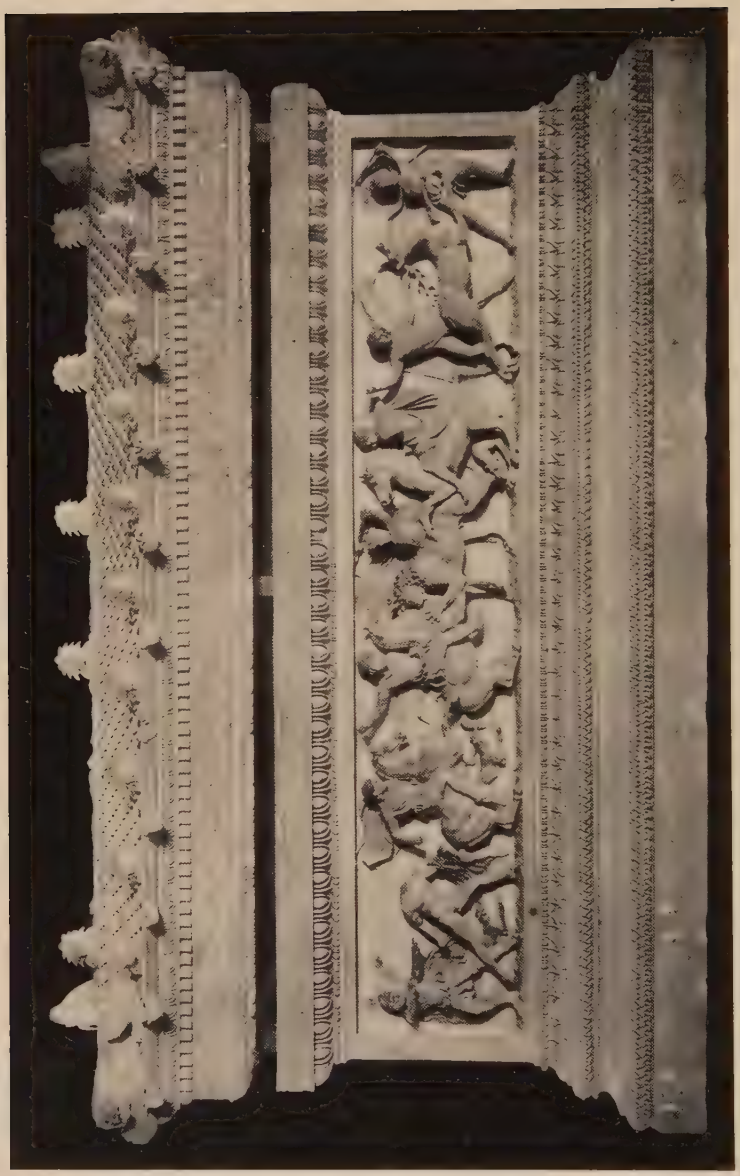
SOPHOCLES

ROME, LATERAN — Early copy of an original
From Terracina — of the fourth century. Attic School
[The left hand, both feet, basis with the casket of MSS., are restored]

THIS is probably a copy of the bronze statue which was set up to Sophocles in the theatre at Athens in the fourth century. It represents him in the prime of life, and it would be difficult to imagine a nobler rendering of the ideal Athenian gentleman, who not only was a poet, but served his country in war and peace. The fine effect of the figure is enhanced by the grand composition of the drapery. The poet, who was famous for his beauty, was also, if we can trust this statue, careful as a man of the world of his appearance, though in no petty sense.

See p. 40.

SOPHOCLES
[*Anderson*]



THE ALEXANDER-SARCOPHAGUS FROM SIDON

[*Sebah and Joaillier*]

PLATE 42

THE ALEXANDER-SARCOPHAGUS FROM SIDON

CONSTANTINOPLE, IMPERIAL MUSEUM — From Saida. Attic work of the end of the fourth or beginning of the third century B.C.

THE illustration shows the back of the most magnificent of the seventeen sarcophagi which were found in a vault in the necropolis of ancient Sidon. Since Alexander the Great appears in the reliefs, it has been supposed that the sarcophagus was destined to contain his body; it is more probable that it was made for someone dependent on him. The front panel of the sarcophagus represents Alexander taking part in a battle between Greeks and Persians. The back shows a lion-hunt; a horse, ridden by a Persian, is attacked by the lion, which the rider is about to pierce with his lance (the weapon was of bronze, and is lost). The rider coming up behind the Persian to his help is probably meant for Alexander, although it is by no means a good portrait. Other persons and three dogs take part in the fray: a Persian on foot, about to bring his axe down on the lion; a Greek on horseback; another Greek running up behind Alexander,—as Rodin's "Homme qui marche" might run,—and an archer about to let fly at the lion. A detached group at the right end consists of a Greek and a Persian attacking a stag with a lance (lost) and an axe respectively. The original colouring is almost completely preserved.

See p. 42.

PLATE 43

THE VICTORY OF SAMOTHRACE

THE LOUVRE — From Samothrace
Shortly after 306 B.C.

IN 306 B.C., Demetrius, "the Taker of Cities," defeated Ptolemy I of Egypt in sea-fight off Salamis, in Cyprus. Either Demetrius or his father, Antigonus, in thanksgiving for the victory, set up in a sanctuary on Samothrace a marble prow, on which was this figure. The coins of Demetrius reproduce this monument, and show that the goddess is advancing, blowing a trumpet, and holding in her left hand a naval standard. She moves irresistibly, leaning forward like a charioteer in a race; her wings, beating the air, seem to add swiftness to the ship on which she is borne. It is impossible to deny that there are faults in the conception, too much study, and too little breadth of handling; but "if there is too conscious a straining after effect on the part of the artist, we must also recognize that he has been successful in his effort" (E. A. Gardner).

It is impossible to attribute the work to any particular school.

See p. 43.

THE VICTORY OF SAMOTHRACE

[*Neurdein*]

THE CITY OF ANTIOCH
[*Alinari*]

PLATE 44

THE CITY OF ANTIOCH

ROME, VATICAN — Statuette, copy (in Greek marble) of a statue by EUTYCHIDES of Sicyon, made shortly after 300 B.C.

[Restored: the head and right hand of the goddess, and the arms of the Orontes]

ANTIOCH, on the Orontes, was founded in 300 B.C., and Eutychides, a pupil of Lysippus, made a statue personifying the Fortune of the City, and created a type which was repeated by other sculptors for centuries. The goddess, whose function is indicated by her mural crown, is seated on a rock (the Silpian hill on which Antioch stood), and at her feet is the half-figure of a youth, in swimming attitude, representing the river Orontes. In her right hand she probably held a palm-branch, as on the earliest coins which represent the statue, rather than the ears of corn which the artist has given her. The whole allegory is somewhat frigid, but is carried off by the extreme grace and charm of the conception. Possibly the original, which was doubtless of more than natural size, added to this also the grandeur of style which we feel to be lacking in the statuette.

See p. 44.

PLATE 45

DEMOSTHENES

ROME, VATICAN

Formerly in the Villa Aldobrandini, Frascati.
Roman copy of an Attic original, probably of the early third century B.C.
[Restored: the two forearms and hands with the manuscript]

A BRONZE statue of Demosthenes, by the sculptor Polyeuctus, was erected at Athens in 280–279 B.C., and it is possible that the marble before us is derived from that portrait. There is nothing in its style to prevent our assuming such a derivation. The statue presents a curious contrast to the portrait of Sophocles (Pl. 41). There we have a finely developed physique, a serene, cheerful, and handsome countenance, a carefully, but not affectedly disposed dress. Here is a lean, ill-conditioned body, a face expressive of a morose, though not pusillanimous, disposition, a garment worn with a studied disregard of appearances.

See p. 40.

DEMOSTHENES

[*Brogi*]

IDEALIZED PORTRAIT

PLATE 46

IDEALIZED PORTRAIT

ATHENS, NATIONAL MUSEUM — From Eleusis
Attic work of the third century B.C.

ALTHOUGH this marble bust was found in a small sanctuary containing dedications to a "god" and "goddess" of the Underworld and to "Eubuleus," its identification with the last deity, at first generally accepted, is now as generally doubted. The most probable interpretation of the bust is that it is an idealized portrait, possibly assimilated to the local deity, but still a portrait of some distinguished person. Technically regarded, it is one of the most brilliant instances of the Attic mastery of modelling and surface-treatment. It is these technical merits, and the mysteriously picturesque effect of the deeply undercut hair, that fascinate us at first; but as we become familiar with the bust, its low intellectual and spiritual tone penetrates these externalities, with much the same effect as is produced by a study of the Antinoüs-type.

See p. 45.

PLATE 47

THE APHRODITE OF MELOS

PARIS, LOUVRE — From Milo
About 300 B.C.

THE literature which has gathered round this statue is interminable, and there are few things so humiliating to the student of ancient sculpture as the failure of all attempts to find a satisfactory restoration of the figure. That it is Aphrodite is by no means certain, but more certain than anything else about the matter. The only other possibility seems to be a wingless Victory. The date of the work is also a matter of continual controversy; the one point on which there is a common, though not universal, agreement is that it can hardly be earlier than the date given above. In the introduction I have adduced a minute, but possibly substantial, piece of evidence in favour of the beginning of the Hellenistic age.

See p. 45 *f.*

THE APHRODITE OF MELOS

[*Mansell*]

THE DYING GAUL

[*Brogi*]

PLATE 48

THE DYING GAUL

ROME, CAPITOLINE MUSEUM

Formerly in the Villa Ludovisi. Greek marble copy of a bronze original of the Pergamene School. Second half of the third century

[Restored: the sword with scabbard and belt and the corresponding portion of the base]

THE Gaul (not a Gladiator, as he used to be called) has a fearful spear wound under the right breast. He has fallen on his great shield; his broken war-trumpet (not quite rightly restored) and his sword (wholly restored) lie beside him. The artist has succeeded in an extraordinary way, by the very pathos of the fainting form and drooping head, in making us sympathize with the unbroken defiant spirit of the dying warrior. His nationality, even if it were not betrayed by his physique and features, is indicated by his arms and the torque which he wears round his neck. The group of the Gaul and his Wife in the Terme Museum belongs to the same series as the one before us. Doubts have somewhat unnecessarily been expressed as to the connexion of these figures with the dedications of Attalus I after his defeat of the Gaulish invaders of Asia Minor in 241 B.C.

p. 48.

PLATE 49

THE FIGHTING PERSIAN

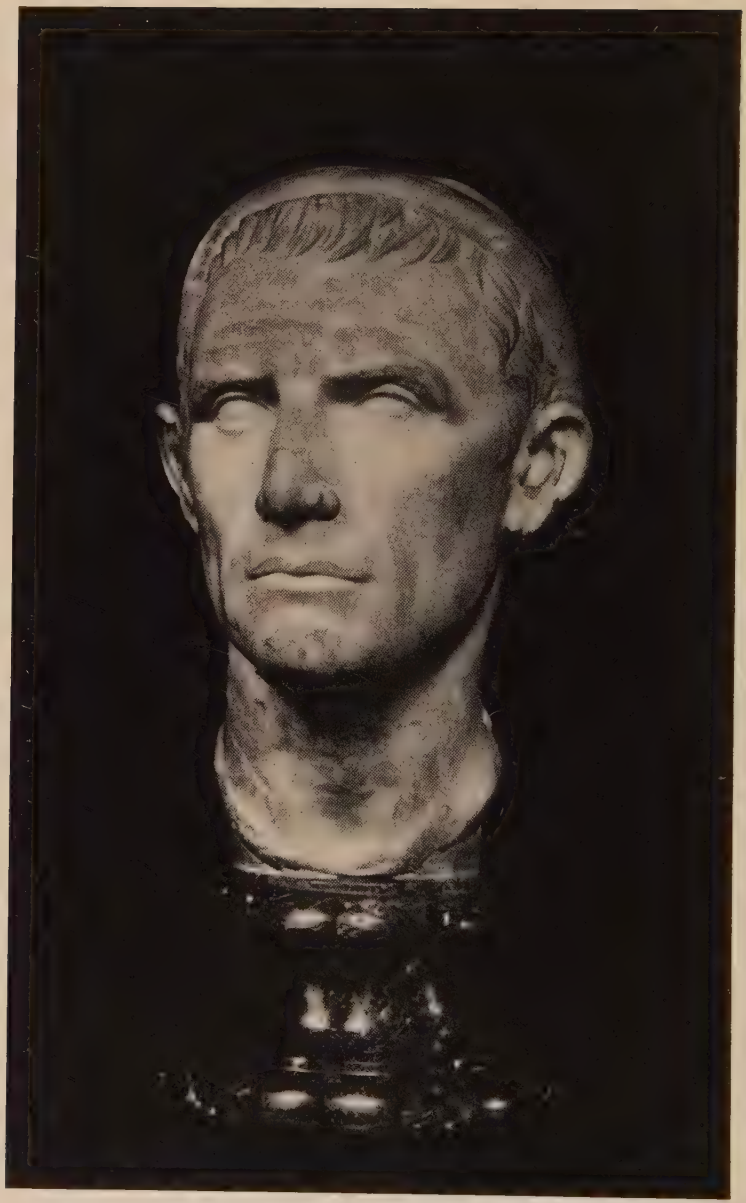
ROME, VATICAN — Marble copy of an original of about 200 B.C.
Pergamene School
[Restored: the tip of the cap, nose, both arms, right leg from the knee, half of left foot, and the basis]

ATTALUS, King of Pergamum, dedicated on the Athenian Acropolis four groups commemorating his defeat of the Galatians. The figures were about three feet high, like the extant copies; but their material was probably bronze, while these copies are of Asiatic marble. One of the groups symbolized the victory of Attalus by means of figures of a number of Persians defeated by Athenians; the second represented a battle of Athenians against Amazons; the third, of the Gods against the Giants; the fourth, after the modern style, represented Pergamenes defeating Galatians. The present figure belongs to the first group. It, like the rest, is probably a contemporary copy of the original dedication. It is noticeable that, in spite of the realism of the treatment, archaeological accuracy is ignored; no Persian in actual warfare wore nothing but a cap. But the artist's object being to show his skill in modelling the nude, the voluminous Persian dress was naturally discarded.

See p. 49.

THE FIGHTING PERSIAN

[*Mosciori*]



ANTIOCHUS III
[*Neurdein*]

PLATE 50

ANTIOCHUS III

PARIS, LOUVRE — From Italy
Greek work of about 200 B.C.

THIS head, which used to be called Julius Caesar, is now generally admitted to be of much earlier date, and to bear considerable resemblance to the portraits of Antiochus the Great, as seen on his coins. Although the identification is not absolutely convincing—there is nothing so precarious as the identification of ancient portraits—it may be regarded as more certain than any other which has been proposed. It represents the king in comparatively advanced age, wearing a plain round fillet on his head. The coin portraits—few of which are fine works of art like this head—vary exceedingly, but most of them emphasize the thin lips and sharp nose of the king. A coin at Glasgow (Macdonald, *Catalogue of the Hunterian Museum*, pl. lxv. 14) comes very near to the Louvre head, giving a nose of the same shape, and lips less protruded than on the other coin portraits. Antiochus ruled over Syria from 222 to 187 B.C.

See p. 49.

PLATE 51

BATTLE OF THE GODS AND GIANTS

BERLIN, PERGAMON MUSEUM

Slabs from the frieze of the Great Altar of Zeus at Pergamum. Pergamene work of the reign of Eumenes II (197–159 B.C.)

THE Great Altar of Pergamum was probably erected by Eumenes II (the attempt to assign it to his successor Attalus II has nothing in its favour). This king, whose interest in art is shown by the fact that he founded a museum of sculpture, succeeded in producing the most remarkable public monument of the Hellenistic age. The altar stood on a basis, of which the sides were some 100 feet long; in front, broad stairs led up to the place of sacrifice. The great frieze decorated the sides of the altar and of the stairs; there was also a smaller frieze (a more beautiful work, in some ways, than the greater). The great frieze, except where its field is restricted by the rise of the stairs, is over 7 feet high; the slabs, some 1½ foot thick, were worked after being placed in position. The subject is the Battle of the Gods and Giants (symbolical of the feats of war of Eumenes II and Attalus I). On the slabs here shown Athena (who wears her aegis and carries a shield) has seized by the hair a young winged and serpent-footed giant, Alkyoneus, to drag him from his native element, in contact with which he is immortal. His mother Earth rises in agony to succour her son, but in vain; the goddess of Victory fluttering towards Athena shows how the contest is about to end.

See p. 50.

BATTLE OF THE GODS AND GIANTS
[*Reimer*]

THE FIGHTER OF AGASIAS

[*Giraudon*]

PLATE 52

THE FIGHTER OF AGASIAS

PARIS, LOUVRE
By AGASIAS, son of Dositheus
Ephesian School

From Antium
First century B.C.

THE Borghese Gladiator, as this figure used to be called, represents a foot-soldier meeting the attack of a mounted enemy; he holds his shield on his left arm stretched high above and before his head, to parry a blow; his right, drawn back, should hold a sword, with which he will, in a moment, take the offensive. Whether the other portion of the group was completed we do not know. The figure gives the impression of being a study complete in itself; its attitude and action enable the imagination to supply its complement. This is not the least of its merits, which raise it above the mere academical study as which it has so often been condemned. Few works of sculpture show more elasticity and life; for the sake of this we may partly forgive the parade of anatomical knowledge.

See p. 51.

PLATE 53

LAOCOÖN AND HIS SONS

ROME, VATICAN
About 50 B.C.

Found in 1506 near the Esquiline. By AGESANDER, POLYDORUS, and ATHENODORUS. Rhodian School.

[Restored: especially the right arms of Laocoön and of the younger son, the right hand of the other son. These restorations are in essentials correct]

THE story of Laocoön, as related by Virgil, need not be repeated here; the sculptors, however, seem to have followed a slightly different version, since the elder son appears to be about to make his escape. The work is mentioned by Pliny, who says that it stood in the Palace of the Emperor Titus, and was to be preferred to all other works of art, whether paintings or sculptures. The evidence which enables us to fix the date of the work more or less exactly is in an inscription discovered in recent excavations on the island of Rhodes.

See p. 52.

LAOCOÖN AND HIS SONS

[*Brogi*]

THE BELVEDERE TORSO

(Anderson)

PLATE 54

THE BELVEDERE TORSO

ROME, VATICAN
First century B.C.

Found in the sixteenth century in the Campo di Fiori. By APOLLONIUS, son of Nestor, of Athens

FOUND near the site of the Theatre of Pompey, this figure may once have stood in that building. By some it is regarded as the perfection of the rendering of flesh in marble. Dannecker said: the Belvedere Torso is flesh, the Laocoön marble. Others regard Apollonius as a copyist who has made an academic rendering of an original, of the qualities of which the work of the Pergamene School may give us some notion. The restoration of the figure is uncertain. It is generally regarded as a Heracles, but an attractive suggestion is that it is the Cyclops Polyphemus. He turns his head to the right, raising his right arm, perhaps to shade his eyes with his hand, as he looks with longing gaze over the sea for his beloved Nereid, Galatea. So he is both described in ancient literature and represented in ancient paintings. (B. Sauer, *Der Torso von Belvedere*, 1894.)

See p. 55.

PLATE 55

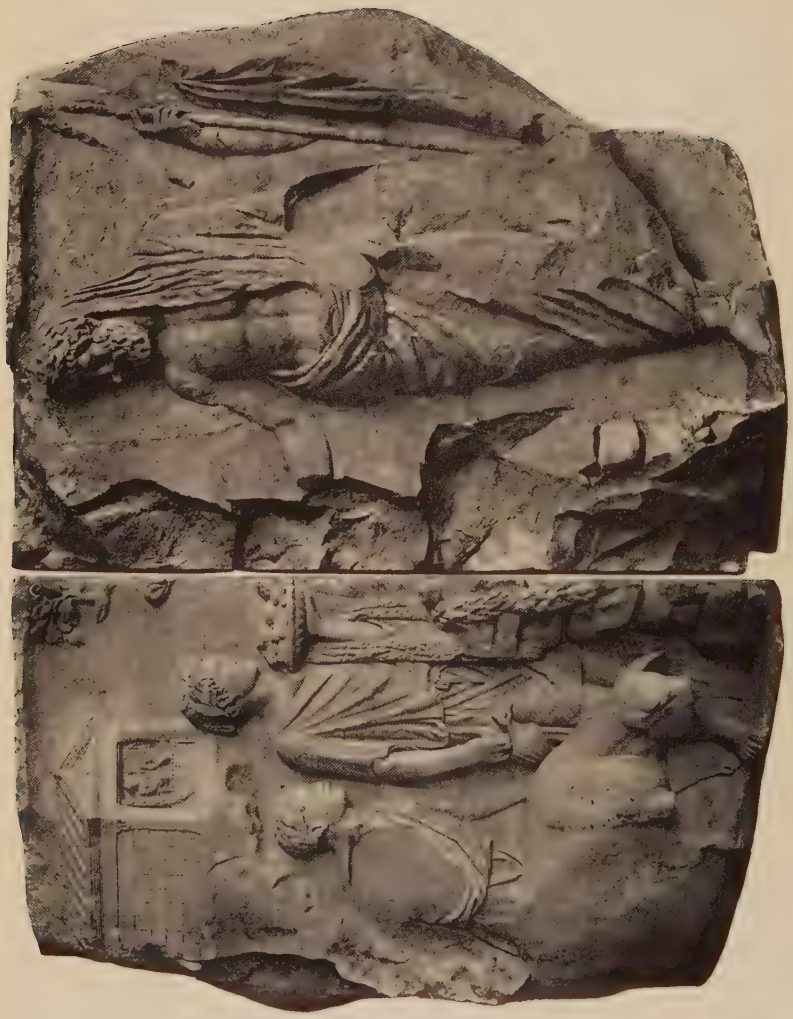
AUGUSTUS

ROME, VATICAN — From the Villa of Livia at Prima Porta
About 17 B.C. (?) — Roman School
[Restored: the sceptre (which should be a spear), one ear, one finger]

WHEN this figure was found (in many fragments) in 1863, many traces of the original colouring remained: the purple of the mantle, yellow of the fringes, etc. The reliefs on the cuirass are allegorical. The upper zone represents the sky-god, with the sun in his chariot, and a winged maiden with a vase (the Dew) carrying a woman with a torch (the Dawn). These are the natural powers that bring fertility. In the middle of the central zone is Mars, with his wolf, receiving from a Parthian a Roman standard, one of those which had been captured from Crassus, and were returned in 20 B.C. On the left is a figure, probably Spain, seated, holding a sword with crooked hilt; on the right, Gaul, with Gaulish sword, boar's head standard, and war-trumpet. Lower, we see Apollo with his lyre, riding on a griffin, and Diana on a stag; and at the bottom, the Earth, with cornucopiae and little children. On the shoulder-straps are sphinxes: the sphinx was one of the personal emblems adopted by Augustus. To Apollo the Emperor attributed his success at Actium, and Apollo and Diana are invoked by Horace as the special guardians of Rome in his Secular Hymn. The Eros on the dolphin alludes to the supposed origin of the Julian House from Venus. Augustus does not wear full military dress (he has no footgear), nevertheless his attitude suggests that it is as victorious general, *imperator*, that the artist has conceived him.

See p. 60.

AUGUSTUS
[*Anderson*]



SCENE FROM THE ALTAR OF THE AUGUSTAN PEACE

[*Museum*]

PLATE 56

SCENE FROM THE ALTAR OF THE AUGUSTAN PEACE

ROME, MUSEO DELLE TERME
From the altar erected in 13 B.C.

Two slabs, found, one in 1859 the other in 1903, on the site of the Pal. Fiano.

THE sculptured reliefs of the walled enclosure of the altar erected by the Roman Senate after the return of Augustus from successful campaigns in Gaul and Spain are scattered among various museums. The two slabs figured here are from the right side of the west entrance to the enclosure. Above, on the right, in a little temple, are the figures of the Penates. A sacrifice is going on; one attendant leads up a sow; another carries a jug and a dish of fruits. On the other side of the altar of sacrifice stands a majestic figure, wearing a laurel wreath, with his mantle covering the back of his head: the wearing of a wreath and veiling of the head were part of the ritual of the sacrifice. Probably with his right hand he poured a libation from a patera on the altar. He seems to be the personification of the Roman Senate, while the figure behind him, of whom so little remains, may be the Roman People.

See p. 61.

PLATE 57

PARIS AND OENONE

Formerly in the VILLA LUDOVISI, ROME
[After Schreiber's *Hellenistische Reliefbilder*]

Present possessor unknown
Augustan Period

PARIS, holding a shepherd's "throwing-stick," wearing a "Phrygian" cap, his mantle partly spread on a rock, partly cast loosely about his limbs, sits dreaming under one of the pines of Ida. Oenone stands pointing to the ship which is to bear Paris to his destiny, and warning him of his fate. Above are seen the buildings of Ilium, meant, doubtless, to be in the distance. The ship bears Bacchic symbols—two thyrsi and a tympanum—the significance of which has not been satisfactorily explained. Oenone must be supposed to be leaning with her right elbow upon something, which the artist, however, has not represented. Possibly it was indicated in colour. But little of the relief in its present state, save the left-hand edge, is restored.

See p. 62.

PARIS AND OENONE

From Schreiber, Hellenist, Reliefbilder]

PERSEUS AND ANDROMEDA
[*Anderson*]

PLATE 58

PERSEUS AND ANDROMEDA

ROME, CAPITOLINE MUSEUM — Found in the Piazza SS. Apostoli

Augustan Age

[Restored: upper edge, top right hand and bottom right hand corners, and Andromeda's left hand]

ANDROMEDA, an exquisitely graceful figure, descends from the rock on which she had been exposed to the monster, who now lies dead at the feet of Perseus. The contrast between her maidenly modesty and the self-reliance of the hero is finely expressed. It is true that the nude is somewhat academically treated, and that the cast of the drapery is somewhat too elaborately studied: note, for instance, its precarious disposition on Perseus' shoulder, and the way in which the lines of the mantle that passes over Andromeda's right shoulder follow parallel to the beautiful curve of her body. But in spite of this tendency to artificiality, the artist has sincerely realized the meaning of the scene; and this fact, and his keen sense of line, make the work a masterpiece.

See p. 62.

PLATE 59

MERCURY RESTING

NAPLES MUSEUM
Graeco-Roman

From Herculaneum
First century after Christ

THE beautiful bronze statue of Mercury seated is generally admitted to reproduce a motive of the Lysippean school. But the figure itself, though possibly the work of a Greek artist, is probably no earlier than the first half of the first century of our era. As it comes from Herculaneum, it cannot be later than the year 79 A.D. Were it not for the attributes it would be impossible to recognize the divine messenger, or indeed any deity, in this figure, despite or perhaps even because of the somewhat exaggerated elegance and lightness of his build. The artist has succeeded almost beyond belief in catching the air of slight weariness combined with an elasticity which is to come into play immediately when the messenger rises to proceed.

See p. 63.

MERCURY RESTING
[*Brogi*]

RELIEF FROM THE ARCH OF TITUS

[*Rome*]

PLATE 60

RELIEF FROM THE ARCH OF TITUS

ROME, FORUM — Finished after 81 A.D.

THE two great reliefs from the Arch of Titus, of which only one is shown here, represent the triumph of Titus after the subjection of the Jews. On one panel are Roman soldiers carrying the sacred furniture of the Temple at Jerusalem: the table for the shew-bread, the trumpets, and the seven-branched candlestick; three other soldiers carry, on poles, tablets which bore the names of the subject peoples. On the other panel (here reproduced) is Titus himself in his triumphal chariot, accompanied by Victory; the personification of Rome, an armed goddess, leads the horses; the figure immediately beside the chariot, nude from the waist upwards, is identified as the Genius of the Roman People.

See p. 64.

PLATE 61

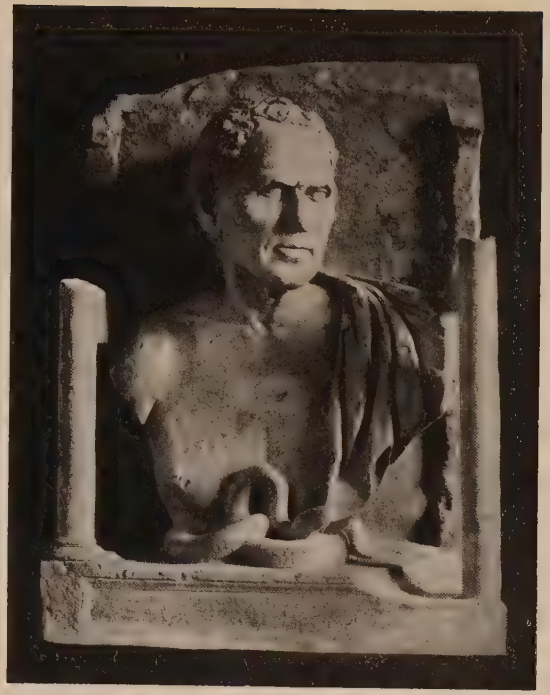
PORTRAITS OF A PHYSICIAN AND HIS WIFE

ROME, LATERAN
End of the first century after Christ

From the burial-place of the Haterii; found in the tenuta of Centocelle (Via Labicana) in 1848

THESE two busts come from one of the tombs of the family of the Haterii, the remains of which are to be seen in the Lateran Museum. They are represented as placed in small shrines like those in which the Romans were accustomed to place the portraits of their ancestors. Haterius is shown to have been a physician by the sacred snake of Aesculapius which is tied round his waist. His wife's hair is dressed in a comparatively simple way, which is at any rate more pleasing than the elaborate coiffure of ladies of the imperial family in the Flavian age. Both portraits are treated with extreme care of detail, but without unpleasant realism.

See p. 65.



PORTRAITS OF A PHYSICIAN AND HIS WIFE

[*Moscioni*]

BARBARIAN CAPTIVE

[*Alinari*]

PLATE 62

A BARBARIAN CAPTIVE

FLORENCE, LOGGIA DE' LANZI — Early second century after Christ
[Restored: most of the right forearm, nearly all the nose, fingers of left hand, left upper arm with shoulder, and other small details]

THE so-called "Thusnelda" in the sixteenth century belonged to the della Valle in Rome; from them she passed to the Medici, and so to Florence. She has been regarded as the personification of a conquered barbarian nation; but the absence of attributes makes this unlikely. It is more probable that she was one of several figures of barbarians adorning a monument of victory. The dress corresponds fairly well with Tacitus' description of the dress of German women.

This figure has been assigned to the Augustan age; the later place which is given to it here connects it with various other representations of barbarians of the age of Trajan. But it must be confessed that it is far superior in imaginative power to any other works of that period.

See p. 66.

PLATE 63

TRAJAN AND HIS SUITE

ROME, MUSEO DELLE TERME AND LATERAN. — Time of Trajan (98–117 A.D.)

[Restorations: the head and right hand of Trajan, the head of the man behind Trajan]

ONLY the left-hand half of the relief is preserved, and that partially. Trajan (the second figure from the right), accompanied by lictors, carrying *fasces*, and by other persons, is passing before a temple. In the pediment are: in the middle, Mars descending in the air to the sleeping Rhea Silvia; to the left, the wolf and twins, and two shepherds starting aside, amazed at the sight. The temple has been variously identified as the Temple of Venus and Rome (dedicated 128 A.D. at the very earliest), of Mars Ultor, of Venus Genitrix, or of Mars extra portam Capenam. The style of the relief makes it improbable that the first, which was only completed under Hadrian, can be meant. If it is one of the other three, the relief may well be dated earlier, as its style demands. It has been suggested that it commemorates the inauguration by Trajan of his forum. The Lateran fragment was found there.

See p. 67.

TRAJAN AND HIS SUITE

[Moscioni and Anderson]

ANTINOÜS
[*Nurdein*]

PLATE 64

ANTINOÜS

PARIS, LOUVRE
Time of Hadrian (117–138 A.D.)

From the Villa Mondragone, Frascati
Found near Frascati

THIS colossal bust is the most famous of the portraits of Antinoüs, and perhaps the only one which has any claim to be considered a great work of art. Its failings have been dwelt upon in the Introduction. Winckelmann regarded it and the Villa Albani relief as the "glory and crown" of sculpture in the age of Hadrian. With the qualification of the last five words his judgment need not be disputed, at any rate as regards the bust.

See p. 68.

PLATE 65

CARACALLA

NAPLES MUSEUM — From the Farnese Collection
Roman — Third century after Christ
[The tip of the nose is restored]

THE bust represents Caracalla wearing a cuirass and general's cloak fastened on his right shoulder. The Emperor has the crooked neck which distinguishes his portraits, and the truculent expression which is characteristic of him, especially towards the end of his life. The bust must be dated near the end of his reign, that is, before 217 A.D.

See p. 70.

CARACALLA

[*Brogi*]

A VESTAL VIRGIN

[*Brogi*]

PLATE 66

A VESTAL VIRGIN

ROME, MUSEO DELLE TERME — From the House of the Vestals
Third century after Christ

THIS is the finest of the portrait-statues of the virgin guardians of the sacred fire of Vesta recovered from the Atrium Vestae. Only the upper half of the figure is preserved. The priestess wears the long robe, otherwise confined to matrons, a mantle of white linen, and a veil over her head. The hair of a vestal was done like that of a bride, in six plaits; or rather, she wore a head-dress imitating such an arrangement of the hair. Two bands fall from this head-dress on her shoulders. The robe is loosely girt with a cord, but all the statues do not show this peculiarity, nor the sort of cape with bands crossing on the breast. The expression of the face of this "abbess," as she has been called, combines gentleness with great dignity. The various statues, of which this is the best, seem to represent only the superior priestesses, not the ordinary vestals.

See p. 70.

PLATE 67

FIGURE FROM A SARCOPHAGUS

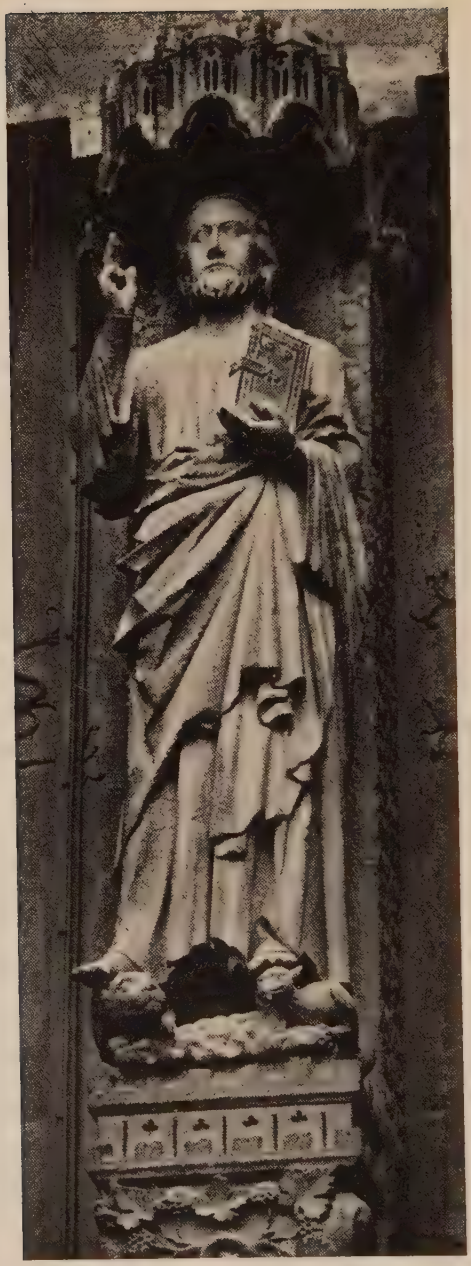
Collection of Sir FREDERICK COOK, Bart., Richmond (Surrey)
Third century after Christ

School of Southern Asia Minor (?)

THE Sarcophagus from which this figure comes has been fully discussed by Strzygowski in the *Journal of Hellenic Studies* (vol. xxvii. 1907); he writes that the statue "might just as well stand on the Campanile or on Or San Michele at Florence. There it would be appreciated at its true artistic value, but being on a late antique sarcophagus it finds no favour." It is not, however, necessary to subject it to the strain of a comparison with fine Florentine work in order to appreciate its living charm. The woman stands with her head turned to the left; in her left hand she holds a roll of manuscript; her right is supported in a fold of her mantle. The artist has laid emphasis on the strong folds of the drapery, stretched diagonally across the figure, and perpendicularly from the left shoulder, by the lowering of the left arm. This is a development of a motive common to many statues of antiquity, one of the earliest instances being the mourning figure from Trentham (Pl. 31).

See p. 71.

FIGURE FROM A SARCOPHAGUS
[*Gray*]



THE CHRIST OF AMIENS

PLATE 68

THE CHRIST OF AMIENS

AMIENS CATHEDRAL (West Porch) French School, about 1220–25

CHRIST stands upon a lion and a dragon, apparently in allusion to the words of the Psalm: "Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet." He holds the Gospels in His left hand, and raises His right in blessing. The material is sandstone.

See p. 75.

PLATE 69

THE ANNUNCIATION AND THE VISITATION

REIMS CATHEDRAL (West Porch) — French School
Middle of the thirteenth century

OF these four stone figures, the two of the Visitation differ markedly from the others, and indeed from most of the statues at Reims, in the strong classical reminiscence which makes itself felt in the way they are draped. This is especially the case with the Virgin, the composition of whose dress should be compared with the arrangement seen in the statues from Trentham (Pl. 31) and at Richmond (Pl. 67). The borrowing from antiquity is, however, confined to externals; expression and feeling are of the thirteenth century. In the group of the Annunciation no such classical influence is visible. The angel provides the most pronounced instance in French sculpture of what may be called the "Gothic smile." Possibly because his figure and face are so full of life, the lack of connexion between the two figures forming this group is the more striking.

See p. 76f.

THE ANNUNCIATION AND THE VISITATION

[*Mr. A. Gardner*]

THE QUEEN OF SHEBA

[*Mr. A. Gardner*]

PLATE 70

THE QUEEN OF SHEBA

REIMS CATHEDRAL (West Porch) — French School
Middle of the thirteenth century

THIS stone figure is perhaps the most beautiful and at the same time the most characteristic of the Reims statues. Without exaggerating, as do so many Gothic sculptures, the slenderness of the female form, it shows the typical treatment of the bust, which lacks fulness, and the definition of which is obscured by the looseness of the girdle. Wholly Gothic also is the cast of the great sweeping folds of the skirt, and the contrast between these beautiful curves and the perpendicular lines of the heavy mantle as it falls from the arms.

See p. 77.

PLATE 71

THE VIERGE DORÉE

AMIENS CATHEDRAL (Side Porch) — French School
About 1288

THE Virgin (a sandstone figure, over lifesize), crowned and veiled, holds the little Christ on her left arm; He is fully draped, and holds in His hands the orb of sovereignty. Behind the Virgin's head three hovering angels support a nimbus of a peculiarly solid appearance, decorated with a shell-pattern.

See p. 76.

LA VIERGE DORÉE

THE CHURCH
[*Mr. A. Gardner*]

THE SYNAGOGUE
[*Muller*]

PLATE 72

THE CHURCH AND THE SYNAGOGUE

STRASSBURG CATHEDRAL — Franco-German School
Between 1230 and 1250

THE Church wears a crown, a long tunic, low-girdled, and mantle clasped on her breast. She holds in her right her standard, a cross with banner attached; in her left a chalice. The defeated Synagogue, blindfolded, crownless, stands with her face cast down; the spear to which her banner is fastened is broken in four pieces; in her lowered left hand she holds the tables of the law. She wears the same kind of tunic, but no mantle. The two figures, in Hasak's words, "represent the summit of all German sculpture in the thirteenth century, if indeed they ought not to be called the finest achievement in the whole field of Gothic sculpture." They are certainly among the most attractive figures produced by Gothic sculptors; but they show nothing that is characteristically German, and nearly everything that is French. The term Franco-German School may, however, be used as a compromise.

[Owing to some difficulty in procuring a satisfactory photograph, only the Church is illustrated from the stone original, the other figure from a cast.]

See p. 79.

PLATE 73

EKKEHARD II AND UTA

NAUMBURG CATHEDRAL — Saxon School
Third quarter of thirteenth century

THE west choir of Naumburg Cathedral, which contains the polychrome stone statues of the founders, was built by Bishop Dietrich II (1244–72). The statues were made at the same time, and formed an integral part of the general plan of the decoration. These two figures are identified with Ekkehard II, Margrave of Meissen (1032–46) and his wife Uta. Ekkehard is occupied in drawing his shield-strap up to his elbow; he stands magnificently, and his determined pose—which bespeaks the vigorous ruler, while his friendly features betray his genial character—is in effective contrast with the hesitant grace and the slightly troubled expression of his consort. (See Schmarsow-Flottwell, *Meisterwerke der deutschen Bildnerei*, p. 21.) Ekkehard's shield is inscribed with his name—Echartus marchio.

The material of which these statues are made is described by one person as sandstone, by another as limestone! The original colouring has been considerably modified at a later period. The latest repainting was after 1532; originally only portions, such as the eyes, hair, borders of the drapery, ornaments and weapons, were picked out in colour. (See Dehio, *Handbuch der deutschen Kunstdenkmäler*, vol. i. p. 220.)

See p. 80f.

EKKEHARD II AND UTA

[*From Schmarsow-Flottwell*]

THE COUNTESS GERBURG

[*From Schmarsow-Flottwell*]

PLATE 74

THE COUNTESS GERBURG

NAUMBURG CATHEDRAL — Saxon School
Third quarter of thirteenth century
[Restored: right arm and adjoining portion of mantle]

THIS polychrome stone figure was erected under the same circumstances and probably by the same band of artists as the figures of Ekkehard and Uta (Pl. 73). It is either Gerburg, wife of Dietrich III, Count of Brehna (who died in 1106), or else Berchta, wife of Count Gero of Wettin and mother of the said Dietrich. She wears a low crown, and holds a closed book; her right hand grasps the edge of her mantle (compare the Queen of Sheba at Reims, Pl. 70); she is just about to take up her position, and to draw the mantle about her limbs. (See Schmarsow, *Meisterwerke der deutschen Bildnerei*, p. 31 f.) The figure approaches more nearly to French thirteenth-century work than any of its fellows, has more serenity, less of the restlessness or strained expression that one sees, for instance, in the Abbess Adelheid. A coloured reproduction may be seen in Hasak's book (Fig. 68).

See p. 80 f.

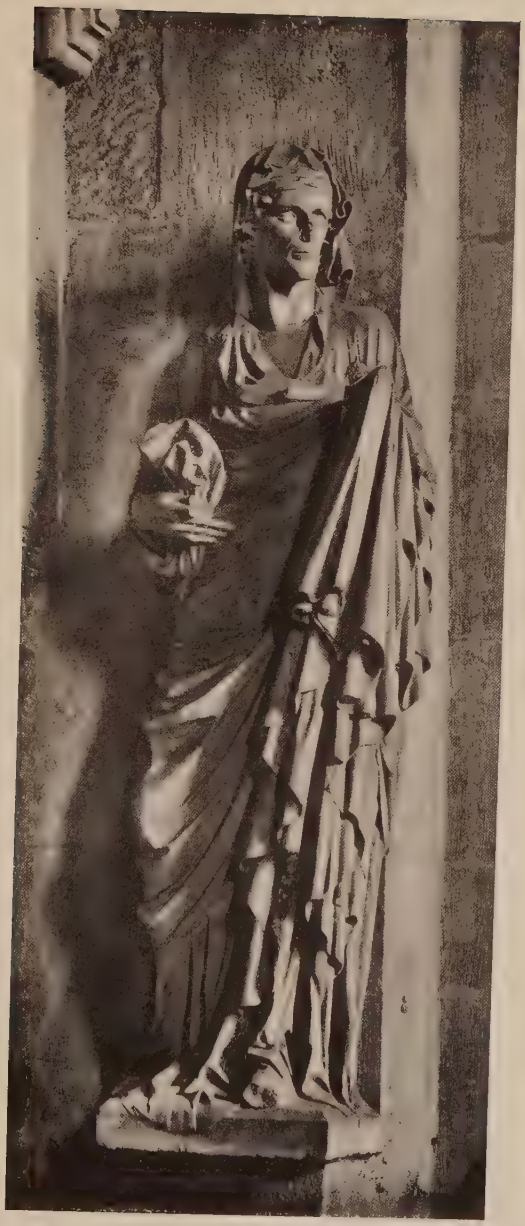
PLATE 75

ST. ELIZABETH

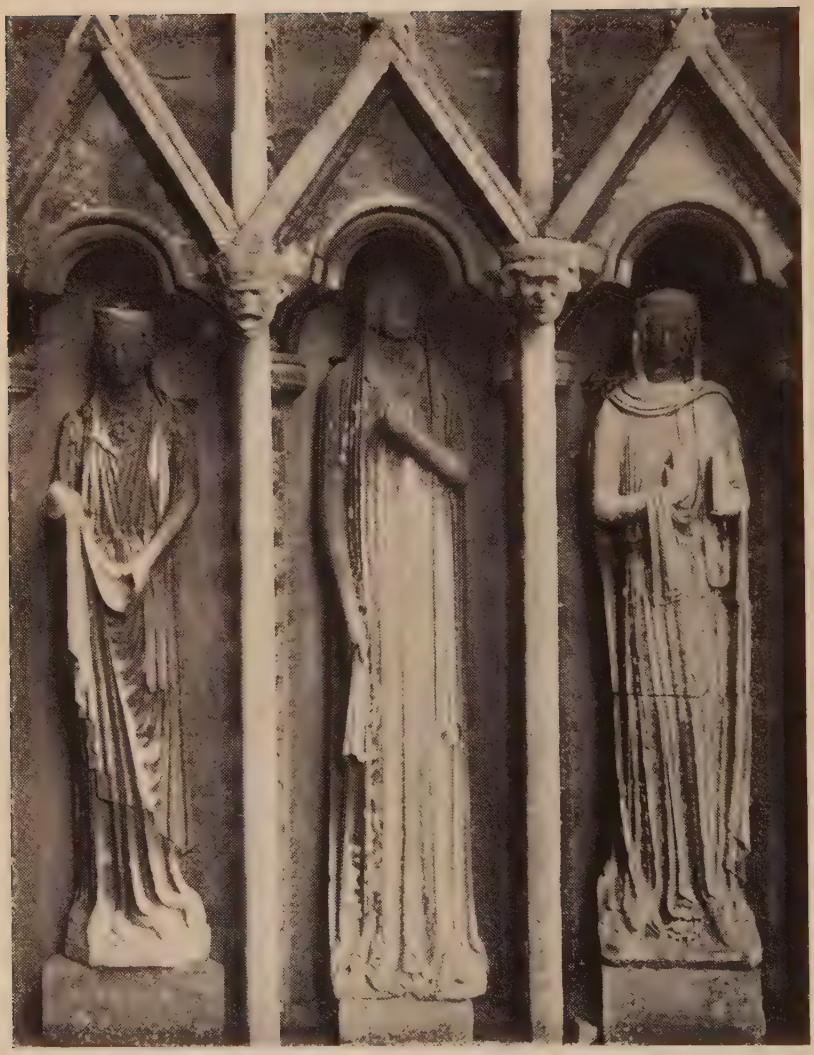
BAMBERG CATHEDRAL — German School
Second half of the thirteenth century

THIS sandstone figure is one of the two so-called Sibyls of Bamberg in the north aisle of the western choir of the Cathedral, the other figure being the Virgin, and the two together representing the Visitation. Both are generally admitted to belong to the second half of the thirteenth century, and to owe much to the inspiration of the Visitation group of Reims. Hasak, however (*Geschichte der deutschen Bildhauerkunst im 13ten Jahrhundert*), in accordance with his theory that the Reims sculptures in question date from the time of the Renaissance, places the Bamberg works before the dedication of the building in 1237. It seems more reasonable to connect them with the restoration of the church in 1274; although Dehio (*Handbuch der deutschen Kunstdenkmäler*, vol. i. p. 27), while recognizing as clear the relation of the sculptures to Reims and indirectly to the antique, still dates them at 1240 approximately.

See p. 79.



ST. ELISABETH
[*From Hasak*]



FIGURES FROM WELLS FAÇADE

[Dawkes and Partridge]

PLATE 76

FIGURES FROM WELLS FAÇADE

WELLS CATHEDRAL
Thirteenth century

English School

THE imagery of the west front of Wells Cathedral is ascribed by Mr. St. John Hope (in his full account of the subject in *Archaeologia*, vol. lix.) to the time of Bishop Joscelin, and more exactly to the years 1220–42. The figures are of the local Doulting oölitic limestone, and are nearly all in poor state; but they remain the most impressive monument of English mediaeval sculpture. The three figures selected for illustration—not because they are quite the best, but because of the difficulties which the others present to adequate reproduction—are from the upper tier. The lady on the left wears a long veil on her head; in her hands she holds the end of her mantle. The very tall lady in the middle is also veiled; her right hand holds one end of the veil, her left, on her breast, the band of her mantle. The third figure is a queen; in her left hand a closed book; her right is on her breast; one end of her veil passes across her breast and over her left shoulder, the other over her right wrist.

See p. 78.

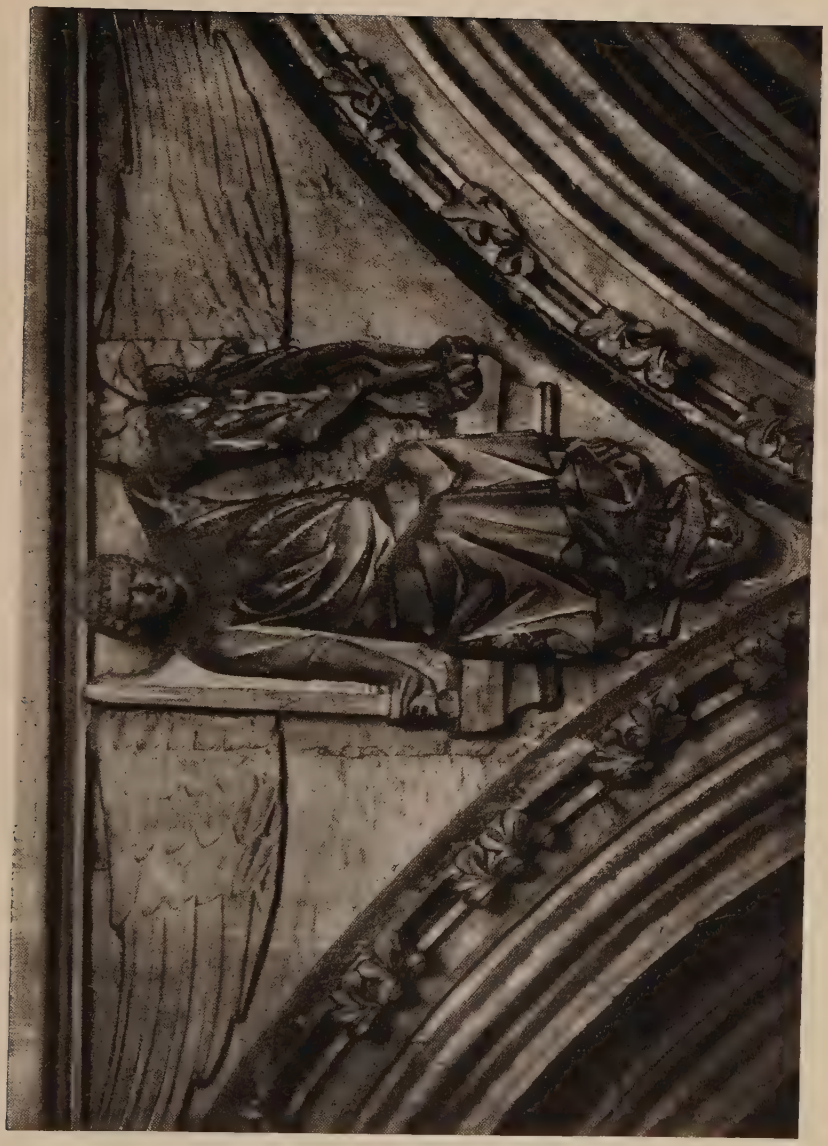
PLATE 77

AN ANGEL FROM THE ANGEL CHOIR

LINCOLN CATHEDRAL — English School
Third quarter of thirteenth century

THIS angel, from the Angel Choir at Lincoln, is one of the most striking of the figures which decorate the spandrils of the triforium arches. It is from the central double spandril of the westernmost bay on the south side, and is generally supposed to belong to the time of Bishop Richard de Gravesend (1258–79). The angel holds a drawn sword, and is expelling from Paradise the diminutive figures of Adam and Eve. Effective use is made of the simplest elements of composition in the contrast between the vertical line of the sword and the horizontal sweep of the magnificent wings. The angel on the opposite side of the choir holds in his hands a small figure, perhaps meant for a human soul. It may be that as the angel here illustrated is expelling man from the earthly, so he is receiving man's soul into the heavenly paradise. These two angels, and another in the third south bay, are regarded by Prior and Gardner (*Architectural Review*, vol. xiii. p. 151) as the work of one hand, superior to any of the others in conception and technique They certainly betray deep intensity of feeling, and have a simple dignity of composition, while they show no sign of the prettiness or affectation which began to intrude itself into art at the end of this century. The material is the local oölite, and was originally gilded and coloured.

See p. 78.



AN ANGEL FROM THE ANGEL CHOIR
[*Hadley*]

ST. MARTHA
[*Girardon*]

PLATE 78

ST. MARTHA

TROYES, ST. MADELEINE — School of Troyes, early sixteenth century
[Photographed from a cast in the Trocadéro Museum]

THIS stone figure is one of the best specimens of French polychrome statuary. "The face still preserves its bloom, as of flesh, not the heavy, sickly-sweet bloom which modern image-makers give to their productions; a fine enamel takes the chill off the stone without hiding its grain. So too the drapery, the robe, and the white mantle lined with blue, are covered with a sort of slight patina rather than with colours, and time has given them a mellow and wonderfully deep tone" (Koechlin and Marquet de Vasselot, *La Sculpture à Troyes*). St. Martha is about to expel, by the virtue of the holy water which she carries in a basin, the monster which has been terrifying her townsfolk. The figure and features are dignified, grave, and serene; "in spirit and technique the work belongs to the Middle Ages, yet we already feel in it something new, a certain expansion has begun, and the seriousness, the profound conviction, are brightened by a certain softened and sweetened grace." The dress is a long mantle, with a wide-sleeved robe fastened at the wrists and full of little folds on the breast; on her head she wears a bonnet tied under her chin.

See p. 84.

PLATE 79

THE NATIVITY

PISA, BAPTISTERY
Finished in 1260

By NICCOLÒ PISANO
Pisan School

ONE of the marble reliefs from Niccolò's masterpiece, the pulpit in the Baptistery of Pisa. The Nativity is the chief subject of this panel; the Virgin—an adaptation of an ancient Etruscan motive—reclines on a couch, before which two attendants are washing the Child (now headless); St. Joseph sits dreaming on the left. The upper left hand portion of the relief is occupied by the Annunciation; the figure of the Virgin here is one of the most expressive of Niccolò's works. Niccolò "was the first to take as his motive the conflict of feelings with which the mind of the Virgin is filled, and to realise it with power" (Burckhardt). In the right hand upper portion we see the Child in a crib, with the ox and the ass (their heads broken away), and two angels announcing the birth to two shepherds (now headless); at the shepherds' feet is a dog (also headless), but their flocks have been transferred to the lower portion of the panel! The relief is a typical instance of Niccolò's combination of dignity of conception with almost grotesque lack of any idea of composition.

See p. 85.

THE NATIVITY

[*Brogi*]

PLATE 80

THE NATIVITY

[Brogi]

PLATE 80

THE NATIVITY

PISTOIA, S. ANDREA
Finished in 1301

By GIOVANNI PISANO
Pisan School

THIS panel contains exactly the same scenes as the panel from Pisa by Giovanni's father (Pl. 79), but it is instructive to see the advance which has been made in forty years. The Virgin—a less imposing, as she is a much more pleasing figure—leans forward to peep at her Child: a tender and beautiful motive. The manger scene is thus connected with the centre of the composition. Above it hover the angels, and the connexion between them and the shepherds and of these with their flocks is made clear. The washing scene, where one of the servants feels the water, to see if it is warm enough, is charming not only for its sentiment, but for the beautiful lines of the two figures. But in the Annunciation the angel, although he may have less stiffness and heaviness than his predecessor, has less dignity; and St. Joseph is a mean figure.

See p. 87.

PLATE 81

DAVID AND GOLIATH

FLORENCE, BAPTISTERY
1425–52

By LORENZO GHIBERTI
Florentine School

ONE of the gilt bronze reliefs from the east gates (the "Gates of Paradise") of the Baptistery. In the foreground David is cutting off the head of the fallen Goliath. In the middle ground a battle is proceeding between the men of Israel and Judah, commanded by Saul in his chariot, and the Philistines. Through a gap in the hills we see David returning, carrying the head of Goliath, and met by the women, singing and dancing, "with tabrets, with joy, and with instruments of musick," coming out from one of the cities of Israel, the buildings of which fill all the extreme background.

See p. 89.

DAVID AND GOLIATH

[*Alinari*]

ST. GEORGE

[*Brogi*]

PLATE 82

ST. GEORGE

FLORENCE, MUSEO NAZIONALE
1416

By DONATELLO
Florentine School

THIS figure, originally made for the Gild of corazzai, stood, like the figures commissioned by other Gilds, in a niche of Or San Michele. It was but recently removed to the Museum, and a copy in bronze now occupies its niche. The figure needs no description. But it is difficult to see in it one of the chief champions of Christendom. It is simply a Tuscan youth, *ingenui vultus puer ingenuique pudoris*, wonderfully alert and lifelike, but standing where and how he has been told to stand, and holding his shield "so." That he has ever carried the shield in fight it needs a great stretch of the imagination to conceive. Of chivalry and romance, of the queller of dragons and succourer of distressed princesses, we get no glimpse. Further, it is surely unfair to Donatello to suppose that he made any attempt to realize such a conception. His first object was to represent the patron saint of the "corazzai," and they must have been amply satisfied when they saw how perfectly the armour fits the figure.

See p. 89.

PLATE 83

THE HEAD OF JOHN THE BAPTIST

SIENA, S. GIOVANNI
1425

By DONATELLO
Florentine School

OF the six gilt-bronze reliefs which decorate the famous font designed by Jacopo della Quercia, one (Zacharias in the temple) is by Jacopo himself, one (here illustrated) by Donatello, two by Ghiberti, and the other two by the Turini. Donatello's work easily surpasses the rest in dramatic power and in execution. The moment represented is when, on the head of St. John being brought in to Herod as he sits at meat, Salome stops suddenly in her dancing, and the spectators are struck with astonishment and horror—all save Herodias, who attempts to persuade Herod out of his repugnance to the sight. The version of the Gospel, according to which the head was brought to Salome and by her given to her mother, is treated with some freedom, presumably in order to intensify the dramatic character of the situation. In the middle distance, behind a low wall, are a musician and attendants; in the background, behind another wall, we see among other persons the henchman carrying the head of the saint in the charger.

See p. 91.

THE HEAD OF JOHN THE BAPTIST
[*Lombardi*]

THE ANNUNCIATION

[*Alinari*]

PLATE 84

THE ANNUNCIATION

FLORENCE, S. CROCE
About 1430

By DONATELLO
Florentine School

THIS relief (which is carved in a bluish sandstone called *pietra serena*) is distinguished among the recognized works of Donatello by the sense of beauty unalloyed which characterizes it; it is possible to enjoy it, undisturbed by the feeling that it represents some characteristic of the master which requires analysis or explanation. The groups of putti and the extraordinarily rich decoration of the tabernacle are equally successful, and the whole pleases and satisfies at every turn; whereas, for the proper appreciation of many of the master's other works, greater though they may be, a particular frame of mind seems to be required. The opulence of detail does not in the least disturb or conceal the main lines of the composition.

The relief probably belongs to the period preceding the master's journey to Rome in 1432. It is difficult to see the force of Mr. G. S. Davies' argument (*Burlington Magazine*, July 1908, p. 222 ff.) that it is later than 1433, because Bernardo Rossellino, who is inspired by it in his Empoli Annunciation of 1447, does not betray its influence in his Arezzo Annunciation of 1433.

See p. 91.

PLATE 85

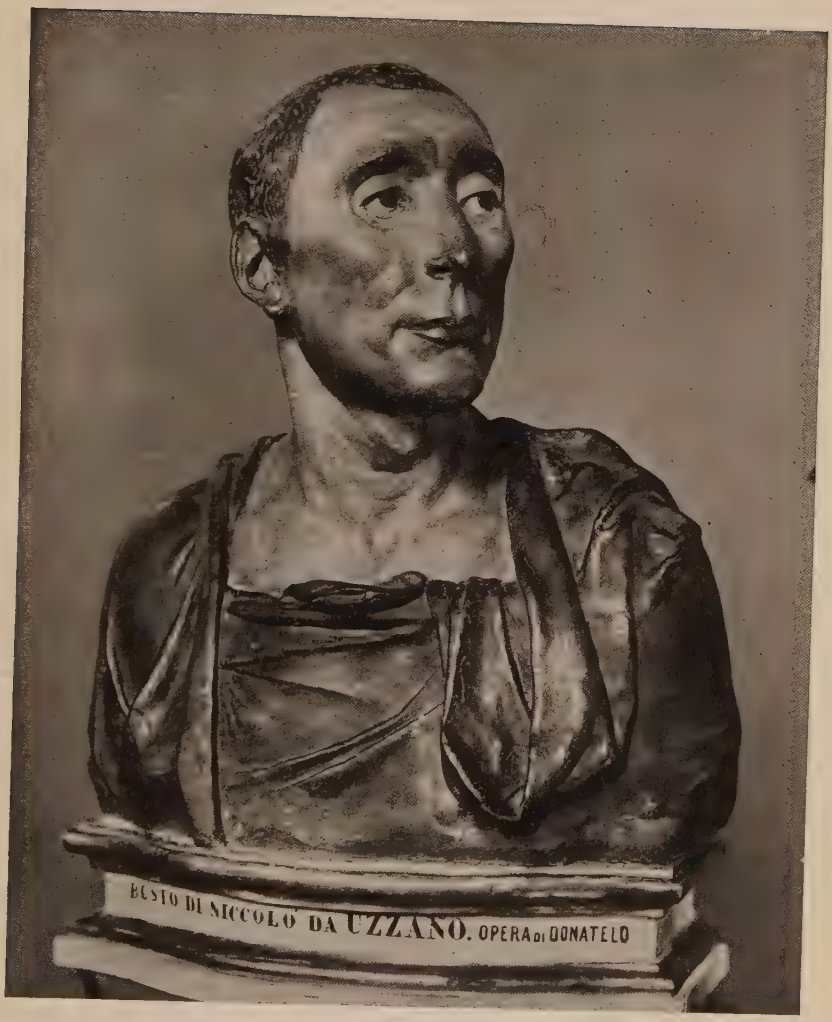
PORTRAIT OF NICCOLÒ DA UZZANO (?)

FLORENCE, MUSEO NAZIONALE
About 1430

By DONATELLO
Florentine School

ALTHOUGH the identification of the person represented by this bust is merely traditional, and although the original tempera colours with which the terracotta was painted have been smeared over with oil-colours in modern times, there is no foundation for the doubt which Marcel Reymond has cast on its authorship. The date 1432 which has been assigned to it is based on the fact that Niccolò da Uzzano died in that year; it is thought that the portrait was made with the help of a death-mask. But the hollowness of the eye-sockets may be merely a sign of advanced age. By some the work is placed early in the twenties. The keenness of the glance is intensified by the raising of the eyebrows, which, as A. G. B. Meyer has noted, is seen in a less degree in the St. George. The unpleasant treatment of the drapery suggests that the material was arranged on a lay-figure and stiffened with plaster. There is no attempt to render texture.

See pp. 89, 91.



PORTRAIT OF NICCOLÒ DA UZZANO

Brogi]

GATTAMELATA
Anderson]

PLATE 86

GATTAMELATA

PADUA, before the Church of Sant' Antonio
Finished 1450

By DONATELLO
Florentine School

ERASMO DEI NARNI, called Gattamelata, most famous as general of the Venetian army from 1438–41, died in 1443, the year in which Donatello appeared in Padua. Probably in 1446 he was commissioned to make this equestrian group, the expense of which was borne by the condottiere's own family, while the site was granted by the Venetian Republic. The bronze was completed by 1450, but the stone basis on which it stands occupied another three years, so that its erection dates from 1453. "The heavy, short-barrelled horse is a veritable portrait; but the rider, with all his complete individuality, is so free from vulgarity or pretension, in attitude as in features, so serenely grave, that in these qualities, where possible, he surpasses even the Colleoni" (Burckhardt).

See p. 98f.

PLATE 87

TOMB OF ILARIA DEL CARRETTO

LUCCA CATHEDRAL
1406

BY JACOPO DELLA QUERCIA
Sienese School

ILARIA, the wife of Paolo Guinigi, the "tame tyrant" of Lucca, died on December 8, 1405. Her monument was carved by Della Quercia. It did not always stand where it does, and one of the longer sides of the basis, which had been removed, rediscovered in the cellars of the Palazzo Guinigi, and sold to the Uffizi, was only restored to its proper place in 1890. It is impossible to avoid quoting here Ruskin's description of the tomb in *Modern Painters*, only premising that, as he himself pointed out later, Ilaria's hair is not braided flat, but in tresses: "I name it not as more beautiful or perfect than other examples of the same period; but as furnishing an instance of the exact and right mean between the rigidity and rudeness of the earlier monumental effigies, and the morbid imitation of life, sleep, or death, of which the fashion has taken place in modern times. She is lying on a simple couch with a hound at her feet; not on the side, but with the head laid straight and simply on the hard pillow, in which, let it be observed, there is no effort at deceptive imitation of pressure. It is understood as a pillow, but not mistaken for one. The hair is bound in a flat braid over the fair brow, the sweet and arched eyes are closed, the tenderness of the loving lips is set and quiet; there is that about them which forbids breath; something which is not death nor sleep, but the pure image of both. The hands are not lifted in prayer, neither folded, but the arms are laid at length upon the body, and the hands cross as they fall. The feet are hidden by the drapery, and the forms of the limbs concealed, but not their tenderness."

See p. 92.

TOMB OF ILARIA DEL CARRETTO

[*Brogi*]

ADAM AND EVE

[*Poppi*]

PLATE 88

ADAM AND EVE

BOLOGNA, SAN PETRONIO
1425–38

By JACOPO DELLA QUERCIA
Sienese School

THIS is one of the ten reliefs illustrating Genesis on the pilasters that flank the great doorway of San Petronio. Jacopo della Quercia was commissioned to build and decorate this doorway in 1425, and he was occupied with the work henceforward from time to time until his death.

Adam is digging with passionate energy, while Eve, pausing in her spinning, looks on, a little troubled in expression, as though remembering her lost Paradise. Two children play round her knees, so that the group reminds us of the two figures of women from the Fonte Gaia at Siena, save that there one of the children is carried in arms. The extreme simplicity and broadness of modelling, which distinguish the nudes in this relief, at first sight almost give the impression of baldness; with time we realize the great structural value of every line and plane in the composition, and the more familiar we become with it, the more does it fascinate.

See p. 93.

PLATE 89

MONUMENT OF LEONARDO BRUNI

FLORENCE, S. CROCE
Soon after 1444

By BERNARDO ROSSELLINO
Florentine School

LEONARDO BRUNI, Florentine Secretary of State, died on March 9, 1444. His monument, as designed by Bernardo Rossellino, was the model for many others erected during the second half of the fifteenth century, and was surpassed by none, save the tomb of Carlo Marsuppini (Pl. 90). The figure of the dead man lies on his bier, holding his *Praise of Florence.* The proportions of the whole of the lower part of the monument, up to the epistyle, are exquisite, but the upper part slightly overweights the lower. The elegant lines on the sarcophagus are by Marsuppini: "Since Leonardo passed away, History has mourned, and Eloquence been dumb; and 'tis said that the Muses, Greek and Latin alike, could not restrain their tears."

See p. 95f.

MONUMENT OF LEONARDO BRUNI

[*Brogi*]

MONUMENT OF CARLO MARZUPPINI

[*Alinari*]

PLATE 90

MONUMENT OF CARLO MARSUPPINI

FLORENCE, S. CROCE
Between 1453 and 1464

By DESIDERIO DA SETTIGNANO
Florentine School

THE date of this monument to the Florentine humanist is fixed by his death on April 24, 1453, and the death of the sculptor in 1464, and is probably nearer to the earlier than to the later date. The monument offers an instructive contrast to its predecessor (Pl. 89). Here balance and proportion could hardly be improved; the heavy garlands hanging from the top serve to bring the centre of gravity of the whole composition to a satisfactorily low point; the proportions and details of the architecture are beautifully worked out. In conscious modification of the Bruni tomb, the sculptor has avoided the severe scheme of vertical and horizontal lines in the sarcophagus and pall. The delicate richness of the decoration of the sarcophagus and the base is a marvel, and where in all sculpture can one find more charming putti than the two shield-bearers? "There is no architectural work of the early Renaissance which more completely expresses rapturous delight in life and nature than this marble witness to the transitoriness of earthly things. The hand of a creative genius has here compelled even the dead stone to his will, and all that the early Renaissance (in its overflowing, cheerful fancy) dreamed of life and movement, of refinement and beauty of line, of tenderness of form, seems here realised in a single work by a wonderful, harmonious concord of the three arts: sculpture, painting, and architecture" (Burger).

See p. 95f.

PLATE 91

THE VISITATION

PISTOIA, S. GIOVANNI FUORCIVITAS
About 1440

By LUCA DELLA ROBBIA
Florentine School

THIS group, which is of white glazed terracotta, was in existence in 1445. The various attempts to disprove its attribution to Luca have been satisfactorily dealt with by Mr. Allan Marquand (*American Journal of Archaeology*, vol. xi., 1907, p. 36 ff.), and it will doubtless always continue to hold its merited place as Luca's greatest work. The sculpture seems to have suffered considerable damage towards the end of the eighteenth century. It is meant to have the effect not so much of a group in the round, as of a high relief, and probably stood originally in a niche against a blue background.

See p. 97.

THE VISITATION
[*Alinari*]

ST. FRANCIS AND ST. DOMINIC

[*Brogi*]

PLATE 92

SAINTS FRANCIS AND DOMINIC

FLORENCE, LOGGIA DI S. PAOLO
About 1489–95

By ANDREA DELLA ROBBIA
Florentine School

THE coloured glazed terracotta relief, which stands over a door in the Loggia di S. Paolo, represents the meeting of the founders of the two great rival orders of Friars. It will not compare, for reasons which I have tried to indicate in the Introduction, with the earlier masterpiece of the same school (Pl. 91), although it is beautifully and monumentally conceived, and the colour-scheme is arranged on broad and simple lines. The main contrast is between the light and dark robes of St. Francis and St. Dominic respectively. Faces and hands are left unglazed, and for that reason are the more wonderfully expressive. The group probably commemorates the reconciliation between the two orders brought about by St. Antonino, Archbishop of Florence, about 1458; its presence here is thought to have given rise to the legend that the two saints once met each other in the former Monastery of St. Paul.

See p. 98.

PLATE 93

COLLEONI

VENICE,
CAMPO SS. GIOVANNI E PAOLO
1483–93

By ANDREA VERROCCHIO and
ALESSANDRO LEOPARDI
Florentine School

BARTOLOMMEO COLLEONI, Venetian general, died in 1475. Out of his estate the Venetian Republic allowed a public statue to be paid for. Verrocchio was successful in the competition for the commission in 1479, and seems to have begun work seriously about 1483; but he died in September 1488, when the figure was nearly ready for casting in bronze. Leopardi—who seems for long to have enjoyed most of the glory of the work—completed it, and erected it on its marble basis in 1493. The extraordinary difficulty of carrying out such a piece of casting successfully is familiar, in words at least, to all readers of Benvenuto Cellini's autobiography, and Leopardi's share of credit must not be underestimated; but the general conception seems to be wholly due to Verrocchio. "In no other figure is the mighty age of the Quattrocento, which presents in the condottieri one of its most peculiar phenomena, so convincingly realised as in this" (Burckhardt).

See p. 98f.

BARTOLOMMEO COLLEONI
[Bregi]

GUIDARELLO GUIDARELLI
[*Alinari*

PLATE 94

FIGURE FROM THE TOMB OF GUIDARELLO GUIDARELLI

RAVENNA, ACCADEMIA
Early sixteenth century

School of PIETRO LOMBARDI
Venetian School

GUIDARELLO DI FRANCESCO GUIDARELLI, a soldier and a scholar, was assassinated at Imola in 1501. In accordance with the terms of his will he was buried in S. Francesco at Ravenna; the figure from his tomb is now in the Accademia di Belle Arti. "A recumbent statue of a dead warrior, wonderful above all works of sculpture I have ever seen. The head, which as it were retains the impression of life taken with violence, has a truth so sublime that I can find no words sufficient to praise it. To use a romantic phrase, there is the life of death" (Gino Capponi, quoted by C. Ricci, *Raccolte artistiche di Ravenna*, p. 25). Ricci, who accepts the attribution to Tullio Lombardi, insists on several faults in the modelling and handling of the sculpture, and ascribes all its effect to the face.

See p. 102.

PLATE 95

PIETÀ

ROME, ST. PETER'S
About 1498–1500

By MICHELANGELO
Florentine School

IN this group, which has been described by Reymond as "une œuvre de transition et de conciliation," Michelangelo may be said rather for the first time to have found himself. It is true that he immediately became dissatisfied with what he had found. But the importance of the group is that it shows the artist throwing off the influence, so far as it was liable to shackle him, both of his Florentine predecessors and of the man whose work impressed him so extraordinarily at Bologna—Jacopo della Quercia. It shows him also in complete command of the nude—a command which in the next few years became a tyranny. The Madonna is one of his most beautiful—less melancholy than the Madonna of Bruges, less grandiose than the Madonna of S. Lorenzo. Perhaps the only weakness in the whole group is in the gesture of her left hand, which is at once commonplace and slightly affected.

See p. 102*f.*

PIETÀ

Anderson

FRONTISPIECE

MADONNA AND CHILD AND ST. JOHN

LONDON, BURLINGTON HOUSE — By MICHELANGELO
About 1503 — Florentine School

THE most precious piece of Renaissance sculpture to be seen in all England, like the marvellous cartoon by Leonardo da Vinci which hangs in the same room of the Diploma Gallery, is practically unknown to the general public. Yet it is a work which exerts more direct charm than many of Michelangelo's obviously greater achievements. A slight tinge of the melancholy which pervades all his later work is here, but it is easily counteracted by a playful tenderness of feeling. The little St. John is holding out a bird; the Virgin's right hand (unfinished) caresses his left cheek. The infant Christ shrinks away from his companion in half-assumed fright. There are passages in the work, such as the neck and shoulders of the Virgin, which are not surpassed in beauty in any relief, ancient or modern. And not a little of the charm of the whole lies in the atmosphere created by the contrast between the finished portions and the exquisite dreamy effect of that part which has been left with the marks of the drag upon it. If this unfinished character were merely due to sketchiness of idea on the artist's part, it would not be beautiful, but "sloppy." Its beauty lies in the certainty of hand which makes us see the true forms shimmering through the tender haze which is left about them.

See p. 102*f.*

PLATE 96

A FETTERED FIGURE

PARIS, LOUVRE
About 1513–16

By MICHELANGELO
Florentine School

THIS is one of a number of figures intended to decorate the lower stage of the never-completed monument of Julius II. It and a companion are in the Louvre. The other is struggling to free himself from his bonds. The one before us has closed his eyes and surrendered himself to the inevitable in an exhaustion which seems to be more mental than physical. The two figures are known as the "Slaves"; but if they have any such significance, it is as representing humanity in its struggle against the limitations imposed upon it. Their allegorical sense is general, not particular. The sculptor himself, as Burger has noted, spoke of one of them simply as "a marble statue which has its hands behind it."

See p. 102*f.*

A FETTERED FIGURE
[*Neurdein*]

NIGHT
[*Anderson*]

PLATE 97

NIGHT

FLORENCE, S. LORENZO
About 1524–31

By MICHELANGELO
Florentine School

THE figure of Night is the most remarkable of the four which are placed above the sarcophagi of Giuliano (third son of Lorenzo de' Medici the Magnificent) and his nephew Lorenzo, Duke of Urbino, in the Sagrestia nuova, S. Lorenzo. Giuliano died in 1516, Lorenzo in 1519. The comparatively obvious faults in the disposition of these works—they have been sufficiently dwelt upon in the Introduction—explain how it is possible for a guide-book to say that "most people, though they may not dare to confess it, will find it difficult to understand the praises which succeeding generations have heaped upon these statues" (Hare). But it is more difficult to see how any one can have supposed the figure of Night to represent Michelangelo's ideal of female beauty: "ces seins énormes, pendants, semblables à des tetines de chèvre, ce ventre ravagé, sillonné de rides, quelle singulière conception de l'idéal féminin!" (Reymond). The profound tragic significance of these figures has been felt, and will continue to be felt, by "most people," in spite of, nay, perhaps partly because of, the way in which the artist has cast academic traditions to the winds. This rejection of conventions throws the intellectual value of the work into all the plainer relief; and the artist earns his right to choose such a means of intellectual expression by showing an absolute mastery of his material.

See p. 102 *f.*

PLATE 98

MADONNA AND CHILD

FLORENCE, S. LORENZO
About 1524–32

By MICHELANGELO
Florentine School

THIS, the most impressive of the master's Madonnas, stands in the Sagrestia nuova. In facial type she resembles the Night (Pl. 97) very closely. In build she is like a Pallas Athena of the Pheidian period. The Child, who has been seated on His mother's knee, with His back to her, has turned round suddenly to seek the breast. The action may be uncommon, but why M. Reymond should regard it as an act of "madness" to place the Child in such a position, it is difficult to see. The splendid proportions of the Child and His mother, the massive and brooding beauty of her face, combine to make the most profound impression.

See p. 102*f.*

MADONNA AND CHILD
[*Anderson*]

LORENZO DE' MEDICI, DUKE OF URBINO

[*Alinari*]

PLATE 99

LORENZO DE' MEDICI, DUKE OF URBINO

FLORENCE, S. LORENZO
About 1533–34

By MICHELANGELO
Florentine School

THE so-called "portrait" of Lorenzo, grandson of Lorenzo the Magnificent, and Duke of Urbino, is placed above his sarcophagus in the Sagrestia nuova of S. Lorenzo (see Pl. 97). It bears no resemblance to the person it represents. Was it an affectation to ignore the possibility of portraiture in a sepulchral statue? Was the sculptor consciously following the example of the ancients, in the days before the sepulchral portrait became customary, in idealizing or heroizing the deceased? More probably he arrived independently at the same result as the Greeks of the best period; he wished to express an idea, not a personal reminiscence. That he succeeded, the fame of "Il Pensieroso" is witness. If any one finds the attitude lacking in sincerity, theatrical, it is because he supposes the figure to be meant for a portrait.

See p. 102 f.

PLATE 100

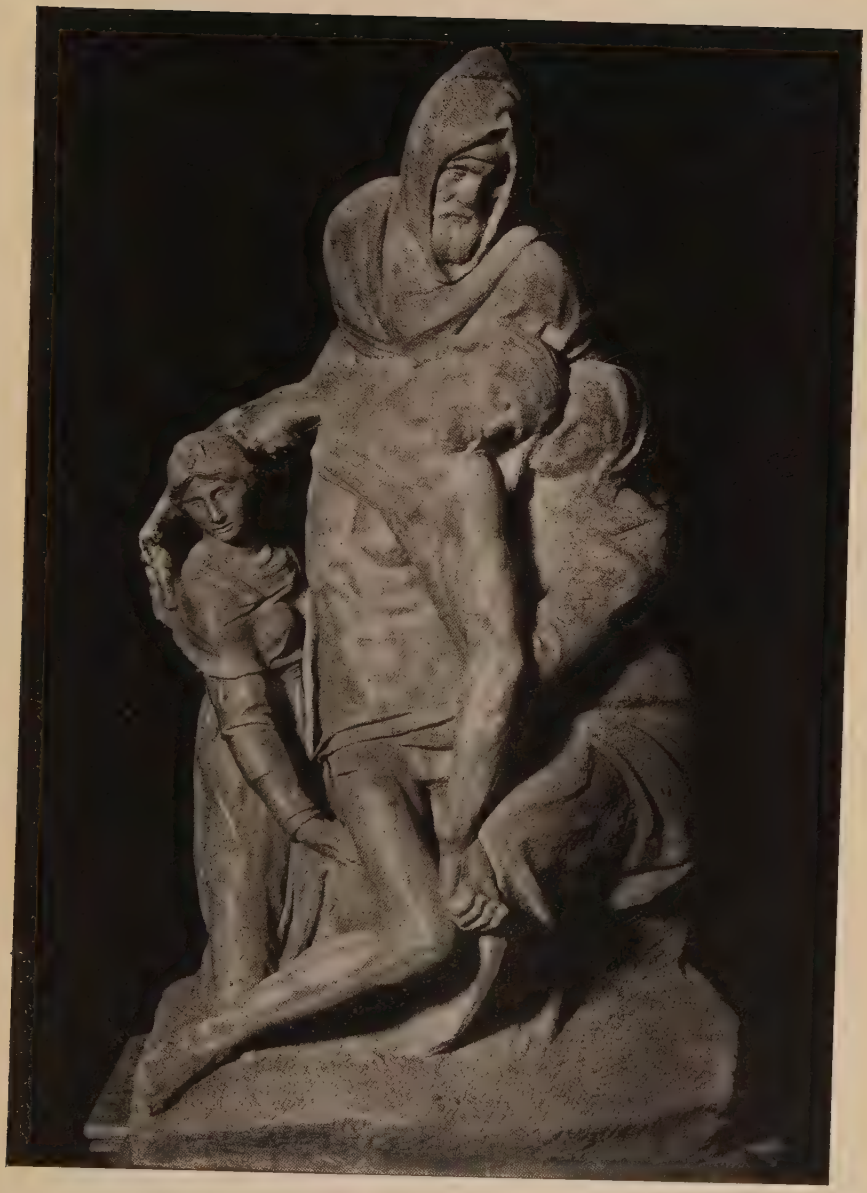
DEPOSITION FROM THE CROSS

FLORENCE, CATHEDRAL
About 1560

By MICHELANGELO
Florentine School

THIS group, which dates from the master's last years, is said to have been carved out of a capital from the Basilica of Constantine. It offers a singular contrast to the Pietà of St. Peter's (Pl. 95). In both the construction is pyramidal; but in the earlier there is a deliberate selection of beautiful lines and disposition of mass in repose. In the later work it is rather the horrible movement of the dead body that we feel as it sinks to the ground in the arms of its supporters. The helpless, awkward pose—if pose it can be called—of the limbs is deliberately chosen in order to express this movement. The least satisfactory element in the group is the Magdalen, the direction of whose gaze somehow strikes a jarring note. The figure of Nicodemus is grand in its suggestion of strength and dignity. The Virgin has been left comparatively unfinished, but her face and figure are none the less expressive of profound suffering. The whole—the work of a man of some eighty-five years—shows no sign of failing power, although we may feel that a melancholy acquiescence has taken the place of a fiery rebellion against Necessity.

See p. 102f.



DEPOSITION FROM THE CROSS

[*Brogi*]

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